

ENGLISH

Teacher's Guide

Class V



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Foreword

Following the advent of modern education in the country, the English language has been given an important place along with Dzongkha, the national language, and Mathematics. English has, in fact, been the language of instruction for many school subjects, and it has served our purpose well even outside the curriculum.

Even though it has long been the desire of the Ministry of Education to keep the English programme up-to-date by incorporating changes in English usage, new developments in literature and the understanding of how language is acquired, there has been a general perception that the standard of English in the country has declined over the years. In response to these concerns, the Ministry has maintained the development of English curriculum as the main focus in the Ninth Five Year Plan (2002-2007). Major steps have been planned, which include the revision of the English curriculum for classes Pre - Primary to XII, the provision for in-service training to bring the teachers up-to-date on the revised curriculum, and a programme of academic courses to improve the teachers' knowledge of English.

In the new English curriculum, the emphasis is on the improvement of the language skills of the students, on literature studies written in contemporary English language, the inclusion of non-fiction writing and changes in the approach to the assessment of students' performance. The new curriculum also demands change in the way in which students are taught, specifically a movement away from the teacher-centred classroom to a gender-sensitive, student-centred learning environment. This means that the teacher is responsible for designing activities that promote active learning while the students take more active part in their own learning. The teacher will act as a facilitator and be a source of knowledge of language and literature.

This *Guide for Teachers* presents a wide range of strategies that the teachers can use to help students rise to the levels expected at each stage.

The plans put forward in the revised curriculum offer a balanced programme with adequate instructional time to develop the skills in each strand of Listening and Speaking, Language, Writing, and Reading & Literature. The goal is to provide adequate time to learn these skills so that students are able to communicate with eloquence and receive the communication of others with respect and clarity.

The Ministry of Education hopes that the new English curriculum will open the doors to new opportunities for our students to improve their English language skills. The programme

will ensure that they will acquire the knowledge to continue higher studies and the skills they require to become competent communicators - in Reading, Writing, Listening and Speaking as required in the workplace and society.

The Ministry of Education wishes to acknowledge the valuable contributions of the teachers and teacher-educators to the development of this new English curriculum.

Trashhi Delek.

A handwritten signature in blue ink, consisting of several overlapping loops and a central vertical stroke.

Thinley Gyamtsho
Minister
Ministry of Education

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Introduction

The task of building a curriculum necessarily involves an acknowledgement of the diverse claims made on it by the society and the citizens essentially because of the high stakes at play. Expectations are higher and concerns deeper especially in situations where the entire system follows a national curriculum that is delivered through similar arrangements and assessed against largely obvious criteria. An honourable curriculum is, therefore, called upon to discover and advance the best that is thought and known in the diverse spheres of human endeavour while at the same time beckoning the young minds to look for and to love what is true and good and beautiful in life and living. A curriculum for Reading & Literature has a special responsibility.

To this end, the revised English curriculum for Reading & Literature is built on the conviction of the need for minimum standards, as presented in *The Silken Knot: Standards for English for Schools in Bhutan* (CERD, 2002), that students are expected to achieve as they graduate from school. From these Standards have evolved the Learning Objectives for each class for different genres. The Learning Objectives then were seen to be achieved through a rigorous process of selection of materials that would support both the Standards and the Learning Objectives themselves. Further, the selection of teaching and learning materials was informed by several other significant considerations: that the texts had to have the best ideas written in the best language possible, that they had to be gender-sensitive, that they had to present fine examples of classical and modern language, that they had to attempt a fair blend of both Bhutanese and international writing in English, and, of course, the texts had to be age-appropriate and appealing.

As can be seen from the selection, some of the literary icons of the past still preside over the revised curriculum with their never-aging voice and presence. There is yet ample space for novelty and innovation in style and structure so refreshing in the modern idiom. Excellent samples of poetry, short stories, essays and plays from different cultures have been put together both as main texts as well as supplementary reading materials. A short biography of the author places the text in context.

Underneath the obvious diversity and variety in time and space, there is, yet, the self-evident fact of life that is the common denominator that literature affirms and celebrates. In spite of the often inexorable irony of fate, the agony of loss and privation, the corrosive evil inherent in hate and lies, there is the ultimate message of compassion and human solidarity. It is the privileged province of literature to discover and advance what makes life really worthwhile, provide templates of the possible and the perfect. Literature seeks and affirms the soul and sovereignty of humans and nations. Literature is truly the essential autobiography of life in all its variety and profundity.

It is our belief that our students and teachers will be able to celebrate the beauty of words and their sounds, their meanings and their implications, the power of suggestiveness and the authority of goodness. It is our hope too that the selections presented here will provide opportunities to our young men and women to discover and celebrate their own individual gifts and the marvels of their minds and hearts which they can bring to bear on the content and character of our beautiful nation.

T. S. Powdyel
Chairman
English Subject Committee

An Introduction to the English Curriculum

“We remain grateful for the wise policy of His Majesty the late King Jigme Dorji Wangchuck to take full advantage of the English language which is in fact the international language - the language of the sciences, technologies, trade, and international relations”.

- *His Excellency the Prime Minister Lyonchen Jigmi Y Thinley (Annual Report to the 82nd session of the National Assembly, July 2004.)*

Like many other happy developments, the advent of the English language to Bhutan was a matter of choice. When the veil of self-imposed isolation was lifted, Bhutan looked beyond its borders and began to prepare itself to modernise and join the community of nations. Which language to use to interact with the international community was one of the many decisions that had to be made.

English was seen as the most advantageous language to assist Bhutan in the articulation of its identity and the elevation of its profile in the many organizations to which it would belong. That choice has served Bhutan well, as it has undertaken to become a full charter member of the United Nations and has established bi-lateral and multi-lateral agreements with other countries. English has enhanced its capacity to participate more effectively and purposefully in the global community.

The flexibility, versatility, and richness of English allow it to be used in a variety of circumstances and to be used by the Bhutanese people to meet their own goals. As His Late Majesty envisioned, Bhutan has been able to access and share in the knowledge and wisdom of the different peoples of the world in the diverse spheres of human endeavour. The discoveries of science and mathematics, medicine and information technology, much of which uses English as the language of publication, are now available to Bhutan.

The cultural and intellectual resources of the English-speaking world and the formulations of philosophy, jurisprudence and economics, to mention a few, have been opened to the Bhutanese people directly. In return, Bhutan has been able to share with the international community its rich cultural and spiritual heritage and, in the ensuing dialogues, enrich the intellectual resources of the world.

The need for people in Bhutan to be competent in English has led to the decision to use English as the language of instruction for many of the subjects taught in school. Along with Dzongkha, it is, one of the official languages of communication. In all likelihood it will continue to play this partner role with Dzongkha in the foreseeable future.

Given these circumstances, the question of how best to build and maintain a modern English programme for Bhutan continues to be addressed by educators. As time goes on, revisions

are necessary to keep the programme up to date with the changes in English usage, new developments in literature and the understanding of how language is acquired. The Ministry of Education has taken several measures to address the issue of quality English instruction. Major steps include the complete revision of the English curriculum, Classes Pre - Primary to XII, the provision for in-service training to update the teachers on the revised curriculum and a programme of academic courses to improve the teachers' knowledge of English.

That task of revision has been undertaken as part of The Strengthening of Support to Education in Bhutan (SSEB) Project, a cooperative effort sponsored by the Canadian International Development Agency (CIDA) in cooperation with the University of New Brunswick (UNB) and the Royal Government of Bhutan. The project consists of three parts – Education, Engineering and Information Technology – with the revision of the English curriculum, PP – XII, as one task of the Education component of the project. At the request of the Bhutan Ministry of Education, the committee was charged with the task of revising the curriculum to reflect contemporary language and to include non-fiction writing. This, of course, necessitated a change in the materials used. While efforts have been made to include classical literature, there is a greater emphasis on modern writers of both fiction and non-fiction.

The Ministry also asked for a change in the way in which students are taught, requesting a movement away from the teacher-centred classroom. The revised curriculum, therefore, reflects a student or learner-centred approach to classroom instruction. In brief that means that students, especially those at the upper levels of school, will be more involved as active participants in the classroom. The teacher will be involved directly, assuming the roles of the planner of activities, of the source of knowledge of language and literature and as the facilitator of learning. She designs activities that promote active student learning

Some Thoughts on Language Learning

The decision to set out a learner-centred programme which calls for study in each of the four strands shown in the curriculum, is informed by the kinds of theories of language learning encountered in James Moffett's (1983) explanation of how people learn language and how, by extension, teachers should teach language.

In *Teaching the Universe of Discourse*, Moffett presents four modes of discourse (the Strands in this curriculum) through which people learn to use language. Those are Listening, Talking, Writing and Reading. The former two are oral modes of discourse while the latter are textual. He posits that it is useful to consider the modes of Talking and Writing as productive, or producing modes, while the Reading and Listening as receptive, or receiving modes. Despite the nomenclature, the hallmark for all modes is the active engagement of the learner. Moffett understands the universe of discourse to be an active "place" where the learner first receives language input as s/he listens to expert speakers, and then, after a long period of trial and error, produces his or her own ideas in the language which s/he hears spoken around

him. It is with the modes of discourse Listening and Talking that the learner first learns both to give and receive, to shape and modify messages, so that they more precisely reflect his thinking and help him communicate that thinking more accurately.

A visit to most Pre-Primary classes in Bhutan will find the Pre-Primary teachers actively engaged in helping their students to listen a great deal to learn sounds, to learn the intentions of the teacher as s/he gives instructions; and then, after a long time, assisting her students to produce in their own speech, ideas and concepts of their own. It is a struggle for them, and takes hours of practice and repetition. The learning is active but slow and takes enormous patience and consistency on the part of the teacher. But it works. The students learn how to converse in English as they would in any language taught this way.

The move on the part of the learner to begin to use the writing mode of discourse requires new skills of Reading and Writing. Again, the acquisition of these skills takes hours of practice during which the students learn that letters represent the sounds they have learned to make, and that they can use these letters to communicate their ideas in writing. At the same time, they are learning to read, so that they can receive the ideas of others, who like them, have learned to write down their thoughts, ideas and feelings.

Once the students are engaged in each of these modes of discourse, language learning becomes increasingly dynamic. Ideas, feelings, words and structures flow between the learner and himself, his immediate community, and even a community removed from him in time and place but available through writing and reading.

Again, visits to Primary classes in Bhutan will allow the visitor to see students and teachers actively engaged in experiences which develop the skills necessary to use each of these modes of discourse. They talk, they write, they listen, they read. Through trial and error and months of practice, they come to use English.

In brief, the decision by the Ministry of Education to plan for an activity based, learner-centred curriculum for all classes Pre-Primary-XII is informed by ideas like Moffett's which explain how we learn language. It is helpful for this discussion, as well, to know that the international testing program (PISA) of the OECD (the Organization for Economic Cooperation and Development) has adopted similar principles of active language learning to be used when designing its examinations.

The concept of Reading put forward by the Organization for Economic Cooperation and Development and used in their international testing program, PISA (Programme of International Student Assessment) supports the need to put in place programs that require the students to be actively engaged in the learning of a language. OECD defines reading as "an interactive process..... which leads to understanding, using and reflecting on

written texts in order to achieve one's goals, to develop one's knowledge and potential and to participate in society." To gauge the reading literacy of its member countries, OECD tests from 4500-10000 students in each of forty-three countries on these reading skills: forming a broad general understanding of texts, retrieving information, developing an interpretation of a text, reflecting on the content of a text, and reflecting on the form and purpose of a text. It is evident that students need to learn how to read independently, reflectively and interactively if they are to be able to do these things. The curriculum planning committee has adopted Bloom's Taxonomy to organise the classroom activities in each of the strands for similar reasons. It provides a way to build an ascending order of skills for the program and, of course, it is well known to Bhutanese teachers.

Guides for Teachers

To accompany this document, and to assist with the implementation of the new programme, the Curriculum Development Committee has prepared a Guide for Teachers for each Class level. The guides set out materials and activities for each Class level. Teachers will find in the guides a description of the materials for each strand, justifications or rationales for each piece of literature, and suggested activities for each strand. They will also find a Timeline for each week, which sets out a plan that allows the teacher to engage the students in studies for each strand in a consistent and thorough way.

Student-centered Classrooms

The decision by the Ministry to develop a curriculum for English which is student-centred means that classroom practise has to change. As reported in *The Silken Knot*, and later confirmed by a study commissioned by CAPSD in 2003, observers of classes, especially in Classes VII-XII, found English teachers talking and explaining texts while students sat passively or made notes on what the teachers were saying, directly into their textbooks. As a result, they were not able to practice Speaking and Writing, nor were they being taught how to read at the higher levels required of an adult reader. (See Moffett and the discussion of PISA above). The changes in the test items used in the NEA call for students to manipulate texts at both the knowledge and inferential levels. Teachers will have to plan for practice in that kind of reading and writing if the students are to be able to meet the expectations raised by this programme of testing.

The recommendation, by both reports cited above, that students be actively engaged in their own learning, was accepted by the Ministry; however, there is a fear that if an active classroom program be put in place then teachers will have nothing to do. That fear has been addressed directly. Teachers and parents will see in the guides an approach that balances direct teacher input and planning with the participation of students in activities that help them develop the skills and knowledge necessary to meet the standards set out in this document.

To conclude this introduction, this document presents the revisions, which the Ministry of Education is recommending at this time to keep the English curriculum up to date. They are as follows:

Revision 1: The curriculum has been Organised so that classroom practice is informed by the set of Standards presented by CERD in *The Silken Knot: Standards for English for Schools in Bhutan* for each of the four Strands, or modes of discourse, namely Reading & Literature, Listening and Speaking, Writing, and Language. These set out in global terms what students can be expected to be able to do and to know in English, following graduation at the end of Class XII.

Revision 2: The Standards are elaborated by a set of detailed Learning Objectives for each Class level, PP-XII, which integrate the work in English across the curriculum. The Objectives serve to indicate to students, teachers and parents, the details of what students need to learn at each class level in order to make progress towards the attainment of the Standards. The Objectives are set out for each of the four Strands and are cumulative, sequenced developmentally, Pre-Primary-XII, and arranged so that they can be dealt with separately or integrated at each class level.

Revision 3: The curriculum marks a change in thinking about English studies, especially the English studies for Classes VII – XII. To date, the emphasis has been on learning the content of the literature in the syllabus. Little time has been given to the use of the literature to aid in the development of the language skills presented in the four strands in this programme.

The literature materials recommended here have been selected to help students develop reading skills and to aid as a resource for assistance with the development, and practice, of the skills of Writing, Listening and Speaking, and Language. The content of the literature is important, and to that end, care has been taken to choose excellent literature: however, the English Curriculum Review Committee is persuaded that content must play a secondary role to the advancement of the skills necessary for proficiency in English.

Revision 4: The curriculum calls for a shift in teaching and learning practices to student-centred learning and the establishment of learner-centred classrooms.

Revision 5: Students will read both fiction and non-fiction in the Reading and Literature strand for each class. This curriculum sets out to achieve a balance in the kinds of literature which students are expected to learn how to read.

Revision 6: The document calls for the direct teaching of reading strategies in each class, PrePrimary – XII.

Revision 7: Care has been taken to select materials that are gender sensitive and are age/class appropriate.

Revision 8: Care has been taken to select texts which engage students in a discussion of the

cultural values of Bhutan and introduce them to the notable writers of Bhutan and of other cultures.

Revision 9: Care has been taken to introduce texts that are written in contemporary English.

Revision 10: The curriculum calls for the teaching of English grammar, pronunciation and syntax in a consistent, thorough and interactive manner, Classes IV – XII.

Revision 11: Timelines are set out to ensure that each of the strands gets its share of the time allocated to English studies. The Timeline is different for each class level to permit teachers to make provision for a balanced programme that meets the changing needs of the students but still requires teachers to set aside time for work in each strand.

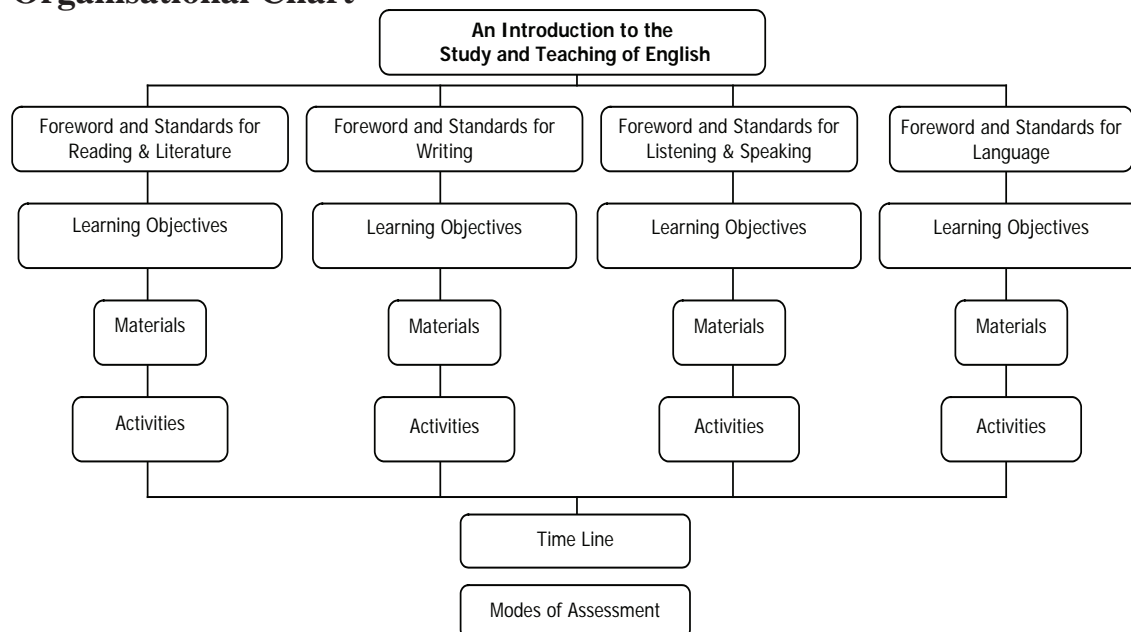
Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

Finally, the Ministry of Education wants to compliment the educators of Bhutan on the excellent work, which has produced graduates who have a capacity in English second to none in those countries that use English as a second language.

The plans put forward in this curriculum to provide for time to develop the skills in each mode, or strand, of Listening and Speaking, Language, Writing, and Reading & Literature are in keeping with this thinking about language learning. The goal is an English speaker who can integrate the modes or strands so that he can communicate with eloquence and receive the communication of others with respect and clarity.

It is the wish of the Ministry to build on the extraordinary capacities of both teachers and students to learn English and offer a revised programme, which will graduate students with the level of fluency in English needed at this time.

Organisational Chart



The Organisational Chart above will help readers understand the different components of the English curriculum. Every effort has been made to integrate the components. The Introduction sets out a brief history of English in the schools of Bhutan and introduces the principles which inform the curriculum. Twelve suggested revisions are included. The Standards for each of the four strands – Reading & Literature, Writing, Listening and Speaking, and Language – flow from these principles. They are exit Standards which set out what graduates can be expected to know and do when they leave school in Class XII. The Standards are elaborated as the Learning Objectives which set out what students must learn to know and do at each class level to achieve the standards.

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards.

The Materials and Activities have been developed to help the students acquire the skills and the knowledge they need to be successful in attaining the Learning Objectives, and ultimately, the Standards. The Timetable sets out a ‘time-budget’ for each strand. The Modes of Assessment are informed by the principles espoused in the Introduction to the Foreword and are organised to test the students on their skill development and knowledge.

Introduction to the Teacher's Guide

This guide has been prepared for teachers teaching English at the primary school level of Class V. It has been developed by a committee of primary and secondary English teachers, educators from Curriculum and Professional Support Division (CAPSD), Centre for Educational Research and Development (CERD), Bhutan Board of Examinations Division (BBED), Education Monitoring and Support Service Division (EMSSD), the National Institute of Education Paro and the National Institute of Education Samste, Sherubtse College and the University of New Brunswick, Fredericton, NB, Canada. The guide has been written on the principles of student-centred learning, with careful attention given to issues of gender equity. The activities set out for each Strand will assist the students to achieve the standards for successful completion of the English programme as presented in *The Silken Knot: Standards for English for Schools in Bhutan*. The activities have been developed to relate directly to the Learning Objectives presented in the English Curriculum Framework Document.

The activities in this programme are to be planned and directed by the teacher who will need, at times, to teach directly, to help students as they move to become independent readers, writers and speakers. The practice by teachers, at the secondary levels of school, of explaining texts as students sit passively making notes, will not permit independence to be developed. To implement this programme, teachers will be required to engage students directly in their reading and writing and to do it consistently. Student-centred learning does not mean abandoning the students and letting them do whatever they want. Rather, it means that teachers and students work together to build a community of learners actively engaged in developing the skills and acquiring the knowledge necessary to make the students proficient in English. Above all else, that takes practice everyday and a teacher who works with patience and consistency and is well-organised. Attention has been given to the development of the thinking and valuing skills outlined in Bloom's Taxonomy which require students to engage with the four modes of discourse at levels well beyond the simple knowledge level. Teachers are encouraged not only to take a more active approach to learning by having students participate daily in their learning but also to take advantage of the individual skills students bring to the classroom. When students become actively involved in their learning, they take more responsibility, creating a more positive and productive environment in the classroom.

The guide contains activities for each of the four strands: Listening and Speaking, Reading & Literature, Writing, and Language and assumes a school year of 180 teaching days for classes PP to XII which is divided into two terms. For classes V to VI it assumes, as well, that 60 classes of fifty minutes will be allotted to Reading & Literature, 40 classes of fifty minutes to Writing, 40 classes of fifty minutes to Language and 40 classes of fifty minutes to Listening and Speaking. It is expected that teachers will adhere to these times, allotting each strand its fair share of curriculum time. For Writing, 40 teaching classes of fifty minutes per year have

been allotted because, like Reading & Literature, it is one of the most important language skills which senior Bhutanese students need. In this curriculum, there is a shift, not only to a learner-centred classroom but also away from the stress on the content of literature which has pervaded English classes in the past. The focus on literature content has meant that writing was not taught. Writing needs to be practised and taught directly, and as the Timetable in this guide shows, roughly two classes of fifty minutes each per week must be given over to Writing. It is essential that writing be taught, not as homework to answer questions, but as a programme in its own right. The activities for the Writing strand assume that a Writers' Workshop approach will be employed. This approach is keeping with the philosophy of a student-centred curriculum while, at the same time, meeting the objectives for the Writing strand.

For Reading & Literature, thirty six classes of fifty minutes each per year, or eighteen classes each term, have been allotted. The document presents materials, both fiction and non-fiction, which are to be used to help students develop the skills and acquire the knowledge they need to be proficient in English. The teaching of these materials should help the students become independent readers. The activities set out for each selection will help the students move away from dependence on the teacher. The teacher will set up situations where individually, in pairs, and in larger groups, students will explore the selections at levels of understanding beyond simple knowledge of the text. This is not to downplay the importance of knowledge. Knowledge of the text is essential. Students need to know the time, the events, the characters, the issues and the resolution of a text; however, once that has been done, the curriculum asks that students move to engage with the selections at levels of comprehension, analysis, application and evaluation. This does not mean that every selection has to be done this way. Teachers will decide how far to take the study of any one text, but will ensure that students will engage with each selection well beyond the knowledge level. To do that, teachers need to teach their students how to do the following reading tasks:

- Develop a general understanding of the text.
- Retrieve information from a text, that is, to look for specific information or arguments that support their general understanding.
- Reflect on the meaning of the text at a thematic level using what they have read to aid them in making significant meaning with the text.
- Recognise and use the structure and purpose of the text to assist them in their meaning-making. This is the reason for the variety of text forms in the Reading & Literature selections. Teachers and students will find a wide selection of kinds of poems, short stories and essays according to the themes that will serve as good examples of the different purposes which texts serve.
- Make text-to-life connections so that what they read becomes a part of their own thinking and values.

The selections have been made so that students will read contemporary literature and become familiar with best examples of poetry, short stories, and essays both fiction and non-fiction.

Each of the selections in the Reading & Literature section is presented according to the themes. In each section the teacher will find the general introduction to the thematic unit, the title and the name of the author, followed by a rationale on each text for its inclusion in the curriculum. These are followed by the learning objectives for the reading & literature strand, and a list of activities for the teacher to use with the students to meet the Learning Objectives for Reading & Literature. The activities are planned to move from those which let students gain a simple knowledge of the text to more complex reading activities which culminate in evaluation and analysis. (See Appendix E : Bloom's Taxonomy for the pattern) They are meant as examples to show teachers how they could proceed with teaching Reading. They are by no means exhaustive and teachers are encouraged to work together to develop and share other activities, keeping in mind the objectives of the curriculum.

For Language, forty classes of fifty minutes each per year, or thirty six classes each term, have been allotted. Again, the curriculum requires that language be taught each week. The time is not to be taken away for other skills. It is good when the teacher can integrate the strands, but the time for regular separate classes in language should not be reduced. The activities which are set out for Language have been developed so that the students can achieve the Learning Objectives required for Language within the time allotted to these strands.

For Listening and Speaking, forty classes of fifty minutes per year have been allotted. In the Classes PP-VIII, far more time is given to Listening and Speaking, the oral skills, because the students are learning the language. But at this level, the textual skills of the students become more important and this is reflected in the time allotment. The activities are fun and provide opportunities for students to learn how to work together in English and learn the skills of public speaking.

Finally, the committee is sure that this guide will support teachers as they organise their English lessons. By adopting a more student-centred approach to learning, we are confident that not only will we produce better readers and writers but we will also produce active and involved learners. Teachers are encouraged to study this document, work with it and provide the committee with feedback for further improvement.

Foreword to Reading & Literature

*"I am part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untrav'l'd world, whose margin
Fades for ever and for ever when I move."*

- "Ulysses", Alfred Lord Tennyson

Like Ulysses, when we read, we become travellers through worlds whose horizons beckon and entice us farther and farther into realms beyond our own daily experiences. We travel from our own world to different places and times, go to a universe beyond our own, a universe in which we meet people who hold ideas and beliefs which confirm, challenge, and elaborate what we know, understand and believe.

Reading is the key to unlocking the vault of the wisdom of the race. To read well is to be in contact with those who have gone before us, who have discovered what it is to be human and the best ways to organise themselves to achieve happiness

We do not always read for such exalted reasons. Reading is also something we use to do everyday things at work or at home: things like shopping, reading mail, getting information on topics of interest and getting instructions on how to do things or put things together. We also read to learn the ideas of others on more abstract issues like political thought or religious beliefs. We read for pleasure and to pass the time. Sometimes we read our favourite authors simply because we like to read their works. Whatever the reasons we have for reading, it is making meaning with text in an interactive process that engages the reader, the writer, and the text in a dialogue about the subject of the piece.

Engaging in the dialogue begins when the reader tries to be clear about what the writer or his/her characters are saying and doing. Frequently, once that has been achieved and is clear, the reader does not want to go further. The knowledge of what has been read is enough. But just as frequently, readers want to move beyond the simple knowledge of a book to levels of dialogue, which engage them, the writer, and the text in negotiations about the significance of what has been said or enacted in the piece. It is in this kind of dialogue that the focus shifts from the surface knowledge of the text to attempts to comprehend what has been read at more profound levels, to delight in possible interpretations, to analyse how the writer achieves the cogency of the piece, and ultimately, the evaluation of the beauty and the validity of what has been said.

Whatever the level of the dialogue, the readers bring to the table not only their knowledge of the text under study, but also their experiences with other texts, the experiences they have had in real life or have imagined, and quite likely, sets of beliefs that challenge the point of view of the writer. Students need to be taught the strategies to read in these ways. And they need time to participate in activities which are planned by the teachers to allow them to practise the strategies.

The literature in the syllabus provides the material to teach students how to read, while at the same time permitting them to read some of the best literature available in English. Students have to learn how to make meaning by themselves and to appreciate what it means to have met some of the best writers and their works in the course of their studies. If we can build classroom communities where that can be arranged, then, like Ulysses, our readers will be drawn to travel through new worlds of experience whose horizons keep expanding.

Standards for Reading & Literature

1. Graduates are able to read a wide range of texts – fiction and non-fiction – independently.
2. Graduates know the different forms of literature and the purposes they serve.
3. Graduates know and use appropriate reading strategies for making meaning with a variety of texts- fiction and non-fiction.
4. Graduates have read relevant major literary works from Bhutan and other countries.
5. Graduates have an interest in books and continue to read for enjoyment and learning.
6. Through their reading, graduates have studied and reflected on the cultural values of Bhutan and other countries, particularly the different ways in which people discover meaning in their lives; different expressions of fundamental values like Truth, Goodness, and Beauty; the possibilities of human achievement; and have found directions and models for their own aspirations.
7. Through their reading, graduates have developed a heightened sense of beauty and harmony which informs their lives.

Learning Objectives for Reading & Literature

Class V students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.
2. Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage, among others.
3. Employ the features of fiction texts, such as adventure stories to help them make meaning in their reading.
4. Recognise that poems have unique structural features like stanzas
5. Employ textual features such as subtitles, diagrams, charts and graphs to help them make meaning with non-fiction texts.
6. Make text to life connections.
7. Build vocabulary and use pronunciation skills to pronounce words clearly.
8. Use the dictionary to find variant meanings of words.
9. Read various kinds of formal writing – business letters, applications, and invitations – and know their different purposes.
10. Listen to, read, and talk about texts of their choice for extended periods of time.
11. Read at least 30 pieces of fiction and non-fiction texts
12. Enjoy reading as a learning activity

Reading Strategies

Secondary Reading Strategies

Reading is the process of constructing meaning through the dynamic interaction among:

- the reader's existing knowledge,
- the information suggested by the written language, and
- the context of the reading situation.

Four general purposes of reading are:

- to gain information
- to perform a task
- to experience and enjoy literature
- to form opinions

Critical Reading

Critical reading means **learning to look through texts rather than at them**; it means **reading beyond and beneath** surface meanings to the assumptions, arguments, and strategies behind them. Critical reading means learning about **how texts work**: how they make their meaning, how they appeal to your emotions and intellect, how they present arguments that are explicit and implicit; how they reason with readers and manipulate them.

To be a critical reader, you need to learn how to “slow down” your reading. Slowing down your reading doesn't mean you ought to read more slowly; it means that you need to **read in such a way that you learn to be aware of a text's various parts and processes**. Running your eye over the words on the page it is easy to think of any piece of writing as a smooth and solid object. But all writing — whether a short story by a famous writer or a paper by one of your classmates — is the result of a process and the product of a context. Both the process and context that produce a piece of writing are reflected in various ways in a text's parts and layers. When you learn to slow down your reading you will be able to see that all writing is made up of parts and layers that come together in the writing process to make something that seems whole.

Critical Reading Classroom Environment

For active, critical reading to occur, teachers must create an atmosphere which fosters inquiry. Students must be encouraged to question, to make predictions, and to organize ideas which support value judgments. Two techniques for developing these kinds of critical reading skills include **problem solving** and **learning to reason through reading**. Flynn (1989) describes an instructional model for problem solving which promotes analysis, synthesis, and evaluation of ideas. She states that, “When we ask students to analyze we expect them to clarify information by examining the component parts. Synthesis involves combining relevant parts

into a coherent whole, and evaluation includes setting up standards and then judging against them to verify the reasonableness of ideas.”

Beck (1989) adopts a similar perspective, using the term “reasoning” to imply higher order thinking skills. Comprehension requires inferencing, which plays a central role in reasoning and problem solving. For Beck, children’s literature has the potential to engage students in reasoning activities.

When literature is approached from a problem solving perspective, students are asked to evaluate evidence, draw conclusions, make inferences, and develop a line of thinking (Riecken and Miller, 1990). According to Flynn (1989), children are capable of solving problems at all ages and need to be encouraged to do so at every grade level. (See, for example, “Using Fairy Tales” 1991 for young children; Anton 1990 for elementary children; Johannessen 1989 for middle school children.) Teachers may want to experiment with a particular children’s book and plan a lesson which places reasoning at the centre of instruction.

Wilson (1988) suggests that teachers re-think the way they teach reading and look critically at their own teaching/thinking processes. She cautions against skills lessons that are repackaged in the name of critical thinking but which are only renamed worksheets. She points out that teaching students to read, write, and think critically is a dramatic shift from what has generally taken place in most classrooms.

According to Wilson, critical literacy advocates the use of strategies and techniques like formulating questions prior to, during, and after reading; responding to the text in terms of the student’s own values; anticipating texts, and acknowledging when and how reader expectations are aroused and fulfilled; and responding to texts through a variety of writing activities which ask readers to go beyond what they have read to experience the text in personal ways.

Critical Reading Strategies

Mastering these strategies will not make the critical reading process an easy one, it can make reading much more satisfying and productive and thus help students handle difficult material well and with confidence.

Fundamental to each of these strategies is annotating directly on the page: underlining key words, phrases, or sentences; writing comments or questions in the margins; bracketing important sections of the text; constructing ideas with lines or arrows; numbering related points in sequence; and making note of anything that strikes you as interesting, important, or questionable.

- **Previewing:** Learning about a text before really reading it. Previewing enables readers to get a sense of what the text is about and how it is organized before reading it closely. This simple strategy includes seeing what you can learn from the headnotes or other

introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.

- **Contextualizing:** Placing a text in its historical, biographical, and cultural contexts. When you read a text, you read it through the lens of your own experience. Your understanding of the words on the page and their significance is informed by what you have come to know and value from living in a particular time and place. But the texts you read were all written in the past, sometimes in a radically different time and place. To read critically, you need to contextualize, to recognize the differences between your contemporary values and attitudes and those represented in the text.
- **Questioning to understand and remember:** Asking questions about the content. As students, you are accustomed to teachers asking you questions about your reading. These questions are designed to help you understand a reading and respond to it more fully, and often this technique works. When you need to understand and use new information though it is most beneficial if you write the questions, as you read the text for the first time. With this strategy, you can write questions any time, but in difficult academic readings, you will understand the material better and remember it longer if you write a question for every paragraph or brief section. Each question should focus on a main idea, not on illustrations or details, and each should be expressed in your own words, not just copied from parts of the paragraph.
- **Reflecting on challenges to your beliefs and values:** Examining your personal responses. The reading that you do for this class might challenge your attitudes, your unconsciously held beliefs, or your positions on current issues. As you read a text for the first time, mark an X in the margin at each point where you feel a personal challenge to your attitudes, beliefs, or status. Make a brief note in the margin about what you feel or about what in the text created the challenge. Now look again at the places you marked in the text where you felt personally challenged. What patterns do you see?
- **Outlining and summarizing:** Identifying the main ideas and restating them in your own words. Outlining and summarizing are especially helpful strategies for understanding the content and structure of a reading selection. Whereas outlining reveals the basic structure of the text, summarizing synthesizes a selection's main argument in brief. Outlining may be part of the annotating process, or it may be done separately (as it is in this class). The key to both outlining and summarizing is being able to distinguish between the main ideas and the supporting ideas and examples. The main ideas form the backbone, the strand that hold the various parts and pieces of the text together. Outlining the main ideas helps you to discover this structure. When you make an outline, don't use the text's exact words.
- **Summarizing** begins with outlining, but instead of merely listing the main ideas, a

summary recomposes them to form a new text. Whereas outlining depends on a close analysis of each paragraph, summarizing also requires creative synthesis. Putting ideas together again — in your own words and in a condensed form — shows how reading critically can lead to deeper understanding of any text.

- **Evaluating** an argument: Testing the logic of a text as well as its credibility and emotional impact. All writers make assertions that want you to accept as true. As a critical reader, you should not accept anything on face value but to recognize every assertion as an argument that must be carefully evaluated. An argument has two essential parts: a claim and support. The claim asserts a conclusion — an idea, an opinion, a judgment, or a point of view — that the writer wants you to accept. The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion. When you assess an argument, you are concerned with the process of reasoning as well as its truthfulness (these are not the same thing). At the most basic level, in order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another.
- **Comparing and contrasting related readings:** Exploring likenesses and differences between texts to understand them better. Many of the authors we read are concerned with the same issues or questions, but approach how to discuss them in different ways. Fitting a text into an ongoing dialectic helps increase understanding of why an author approached a particular issue or question in the way he or she did.

The Student Role

Critical thinking implies that a reader is actively and constructively engaged in the process of reading. The reader is continually negotiating what s/he knows with what s/he is trying to make sense of. The role of background knowledge and the student's ability to draw upon it are essential to critical thinking/learning.

It is not an easy task to incorporate higher level thinking skills into the classroom, but it is a necessary one. For students to participate in the society in which they live, they must have experiences which prepare them for life. In order to become critical thinkers, it is essential that students learn to value their own thinking, to compare their thinking and their interpretations with others, and to revise or reject parts of that process when it is appropriate.

A classroom environment which is student-centred fosters student participation in the learning process. Learning that is both personal and collaborative encourages critical thinking. Students who are reading, writing, discussing, and interacting with a variety of learning materials in a variety of ways are more likely to become critical thinkers.

The Teacher's Role

Teachers who encourage **pre-reading discussions** to help readers activate prior knowledge or fill in gaps in background knowledge set the stage for critical reading. They help students identify purposes for reading, formulate hypotheses, and test the accuracy of their hypotheses throughout the reading process. In addition, asking students to examine their own reading and learning processes creates the awareness necessary for critical reading.

Post-reading activities that extend texts provide an opportunity for teachers to check for learning. Transforming ideas from reading into artwork, poetry, etc. is an evaluative, interpretive act that reveals the student's level of understanding. Critical readers are active readers. They **question, confirm, and judge** what they read throughout the reading process. Students engaged in such activities are likely to become critical thinkers and learners.

How Do I Sharpen My Critical Reading Strategies?

Reading critically does not mean that you are criticizing the writer's message but rather that you are **assessing the validity and reliability of the writer's material**. Critical readers are also aware that they bring their beliefs, values, experiences, and prior knowledge to the reading process. Critical readers ask questions about themselves, the writer, and the writing. Below is a set of questions to sharpen your critical reading strategies.

Menu of Critical Reading Questions

1. Reader's Background and Value Assumptions

1. What do I know about the topic?
2. What are my beliefs and values regarding the topic?
3. What is my purpose for reading this material?

2. Writer's Background and Value Assumptions

1. What is the writer's background?
2. How might it affect the writer's approach to the topic and the selection and interpretation of the evidence presented?
3. What are the writer's value assumptions regarding this topic?

3. Writer's Argument, Conclusion, and Evidence

1. What is the topic of the writer's argument?
2. What is the writer's conclusion?
3. How has the writer limited the scope of the argument through definitions of key terms and the use of qualifying words and phrases?

4. Writer's Use of Evidence to Support the Conclusion

1. Are there any logical fallacies?

2. What sort of evidence does the writer use to support the conclusion(s)?
3. Does the evidence offer adequate support for the writer's conclusion?
4. Are the sources creditable?
5. If the writer uses research studies as evidence, does the research satisfy these conditions:
 - Is it timely?
 - Is the sample group representative of the target population?
 - Who conducted the research? What was the purpose of the research?
 - Has the research been replicated?
 - Are the statistical findings and writer's conclusion focused on the same topic?
 - Do the graphic illustrations represent the data in a truthful manner?
 - Do the various physical dimensions of the graphic accurately portray the numerical relationships?
 - What is the source of the data in the illustration?
 - Are the statistical findings and the writer's conclusion focused on the same topic?

5. Reader's Reaction to the Reading

1. Do I accept the writer's evidence as reliable and valid support of the conclusion?
2. To what degree do I accept the conclusion?
3. How does the conclusion relate to what I already know and believe about the topic?
4. How has the writer's argument changed my views on this topic?

Here are some strategies that may be used:

1. Take inventory of what you will be reading.

Think about what you already know about the subject. Write down some notes on these thoughts. Look over the material you are reading - look for key words and phrases that may be in italics or boldface. Look for any graphs, captions, pictures or other graphics. See if there is a summary at the end or a set of comprehension questions. Most textbooks have summaries and questions. These can be very helpful to guide your reading. You should always read the summary and the questions before you read the text. These will give you a good idea of what to look for when you read. Remember: not everything in the text is equally important: read for the main ideas.

2. See the forest, not the trees!

There is an English idiom that says, "You can't see the forest for the trees." This means that

a person cannot see the overall picture or idea because she/he is concentrating on the details too much. When you are reading, don't try to understand every word - get the overall idea.

3. Don't just read —WRITE!

Take notes while you are reading. Sometimes notes can be words and phrases that help you remember main ideas. However, you can also draw pictures or diagrams of key ideas. It's like drawing a map with roads connecting different cities or locations. If each location is an idea, connect them together in your notes.

4. If at first you don't succeed, try, try again.

If possible, read the text more than once.

5. Don't be afraid to make guesses.

Try to guess at meaning by looking at the context. The sentences and words immediately before and after the point you are reading can give you good ideas.

6. Try to analyze the text.

Look for the introduction and conclusion. Look for the topic sentences in each paragraph.

7. Make connections.

Try to make connections between main ideas and supporting details. Well-written texts will attempt to make connections of their ideas in a logical way.

8. Summarize & Paraphrase.

When you have finished reading a paragraph or a portion of the text, stop and try to summarize in your own words what you have read. You can do this in your notes or you can explain it orally to someone else.

9. Talk with your friends.

Discuss what you have read with others who have also read the same text.

SQ3R....for students & teachers

When you read, it is important to have a strategy or a plan for reading effectively. If you do not have a plan, you may be easily distracted or may not focus on the right things in the text. As a result, when you are finished reading, you may not understand very much of what you have read. Also, you may not have developed your English very much, either.

When you read, you must be actively involved in the reading process in order to understand most effectively. The SQ3R method is one way to help you do this.

How does the SQ3R method work?

Survey

Survey means to scan the main parts of the text you are going to read. This includes looking at the title, headings of paragraphs, introduction and conclusion, first lines of each paragraph, and any extra information that may be presented in boxes on the page. Doing this gives you some basic understanding of what the text is about and helps you know what to expect when you read in more detail.

Questions are very helpful when you read a text. Most of the time, people read first, and then look at questions at the end of the text. However, this is not the best way to read. If possible, read the questions provided for you FIRST. This will help you know what specific information to look for. Questions (those that are provided with text and those provided by your teacher) are designed to focus on the main points. Therefore, if you read to answer these questions, you will be focusing on the main points in the text. This helps you read with a goal in mind - answering specific questions.

3 R's

Read

Once you have some idea of what the text is about and what the main points might be, start reading. Do not be afraid if the text has many words you cannot understand. Just read!

Follow these suggestions:

- Do not use your dictionary the first time through the text.
- Try to understand as much as you can from the context.
- Take notes as you go.
- Make a note of places that you do not understand, or words that are unclear.
- Go through the text a second time.
- Try to answer the questions.

Recite

Studies have suggested that students remember 80% of what they learn, if they repeat the information verbally. If they do not repeat verbally, they often forget 80%. Writing down the answers to questions from the text and saying these answers will help you remember the information. One good way to do this is to discuss the information with a friend or classmate, or with the professor. Try to summarize the main points you have learned from the reading and add to your knowledge from the comments and responses of the person you are talking with.

Review

Review means to go over something again. In order to remember information, you cannot simply memorize it one day and then put it aside. After you have read and discussed and studied your information, it is important to review your notes again a few days or weeks later. This will help you keep the information fresh in your mind.

Strategies for Teaching Reading Strategies

Modes of Reading

Different modes of reading offer varying levels of support for students, from having the teacher read the entire text aloud to having students read the text independently. It is frequently appropriate to combine several modes of reading at once. The combination provides a scaffold for learning that gradually releases responsibility to the students and helps them to become more proficient readers. Different combinations are used to meet the differing needs of students in relation to the materials they are reading.

Reading Aloud

The teacher reads aloud from a text that is too challenging for the students to read and comprehend alone. Usually the students do not have a copy of the text. The teacher may complete the text in one reading or may continue reading a longer text over a period of time. Reading aloud is used to develop background information, to make connections across texts, or for enjoyment.

Teacher-Directed Interactive Reading

Using grade level materials which may include magazine or newspaper articles, poems, charts, or other forms of print, the teacher provides direct, supported reading of text to the whole class. The text is read in a variety of ways.

- The teacher introduces the text and sets a purpose for independent, silent reading of a part or all of the text.
- The teacher reads the text or part of the text aloud while students follow the reading in their own texts. The teacher pauses for predictions, clarifications, and questions. A summary of what was read is developed orally or in writing with the class.
- Students are paired for buddy reading of the text.
- Small groups of students read the text together using reciprocal teaching strategies.
- The teacher reads the text aloud to a small group of students while the rest of the class reads the selection independently, with a buddy, or in a small group.
- Groups of students or the whole class may read the text together as a choral reading activity.

Guided Reading

The teacher provides small group instruction using materials at the instructional level of the group. The teacher supports the development of effective reading strategies for processing new texts at increasingly challenging levels of difficulty. This progression of difficulty must be in increments small enough to allow the reader to bridge the gap without being frustrated. Therefore, the best materials for guided reading are sets of books that have the progression built in. For elementary school students whose instructional reading level is close to grade level, the grade level basal may be used to provide guided reading instruction.

During Guided Reading, the teacher works with a small group of students who use similar reading processes and are able to read similar levels of text with support. The teacher introduces a text to this small group and works briefly with individuals in the group as each student reads to him/herself. The teacher may select one or two reading strategies to present to the group following the reading and may have students participate in extension activities. Basic to Guided Reading is that the text is one that offers the reader a minimum of new concepts to learn so that students can read the text with the strategies they currently have, but it provides an opportunity for new learning.

Structured Independent Reading

Students build reading fluency, practice strategic reading skills, and increase their vocabularies by spending sustained periods of in-class time engaged in independent reading. Books may be self-selected or teacher assigned, but are at the students' independent reading levels. Time for this fluency practice must be built into the school day and must include a daily homework assignment.

Students in Pre-primary should spend a minimum of 15 minutes each day in developmentally appropriate independent reading behaviour. **Students in grades 1-12 must spend 30 minutes each day on in-class independent reading. All students, PP-12, must read 30 minutes each night as daily reading homework.** Activities which support and strengthen independent reading include:

- drawing a picture of a favourite part of the book;
- discussing the book/chapter read with a partner or a small group;
- keeping a record or log of each book completed;
- writing a brief summary of the content;
- making a personal response to the reading in a log or journal;
- writing dialogue journals to the teacher about the independent reading material; and/or
- taking the Accelerated Reader test.

Working With Words

Students receive daily explicit, systematic instruction in one or more of the following as appropriate:

- phonemic awareness, students are taught the sounds of the language;
- phonics instruction, students receive instruction in letter/sound matching;
- blending and segmenting sounds, and decoding;
- graphophonic instruction, students learn to use letter/sound correspondence to write;
- syntactic, students learn word patterns and spelling, prefixes, suffixes, root words, etymologies; and
- vocabulary, students learn word meanings, analogies, usage, and cognates.

Reciprocal Teaching

Students are taught to become **strategic readers through an active dialogue** with a teacher/leader and other students. Working in small groups, students practice the following critical reading strategies:

- making predictions based on titles, captions, pictures, prior knowledge, etc.;
- formulating good questions based on the text (e.g., writing test questions);
- seeking clarification of words, phrases, or concepts not understood;
- summarizing, getting the main idea; and
- forming visual images while reading.

Questions and Discussion

Critical to reading comprehension is the ability to ask and answer higher order thinking questions about text and to defend or challenge answers using information and details from the text to support positions. Students at all levels and in all subject areas **must have daily opportunities** to raise questions to be used in group discussions about texts. Student-generated questions should be used to formulate teacher-made tests.

Read and Retell

Retellings are powerful tools because they serve authentic instructional and assessment purposes. Students retell, orally or in writing, narrative or expository text. In the retelling, they use the same form, style, and language of the original text. This strategy aids comprehension of text, expands vocabulary, and provides good models for students to transfer to their personal writing. Retellings provide insights into the thinking, organization, and comprehension levels of the readers. In primary grades students may use drawings in combination with oral retelling.

Learning to Write, Writing to Learn

Writing and reading are reciprocal skills which strongly support one another. It is important that students receive daily instruction in effective writing and that they use writing to demonstrate what they have learned. Writing is thinking made visible. It supports students in learning

to construct meaning and become proficient readers. It involves many activities including:

- exploring different modes of writing;
- mini-lessons that include modelling; and
- engaging students in meaningful interactions with text.

Thematic Organization: Understanding the Nature of Adolescence

Paul S. George & William M. Alexander note that there is a direct connection between exemplary programs geared toward this age group and an understanding of the characteristics of the students. They argue that it is “... *folly to proceed with any endeavour related to early adolescent education without first focusing firmly on the nature and needs of the developing adolescent.*”

This is a pivotal stage of life when a person is defined, by our society, as being neither adult nor child. (Feldman & Elliott, 1990). They are “... *changing physically, maturing sexually, becoming increasingly able to engage in complex reasoning, and markedly expanding their knowledge of themselves and the world about them.*”

Dorman, Lipsitz, and Verner (1985) suggested the following as needs of young adolescents as a school group. This list finds its way into the philosophical structures of adolescent philosophy and the development of this curriculum.

Adolescent Needs in a School Setting

1. Diversity in experiencing teaching, curriculum, & scheduling.
2. Self-exploration and self-definition.
3. Meaningful participation in school and community.
4. Positive social interaction with peers and adults.
5. Physical activity.
6. Competence and achievement.
7. Structure and clear limits
 - We need to understand the nature of young adolescents in order to develop an effective curriculum.
 - Organisation of this curriculum through broad themes recognises an integral part of the child's identity through self, community, and the world around him/her.
 - A thematic approach caters specifically to the developmental needs of this age group (social, emotional, physical, and academic).

Intellectual Characteristics of Young Adolescents

Young adolescent students are inquisitive and intensely curious. Most enjoy being active in their learning more than being passive recipients of others' information. They enjoy activities that allow them to generate more than one solution for a problem, to engage in hypothetical deductive (*if . . . then*) reasoning and contrary-to-fact reasoning. Remember, the young adolescent is:

- Inquisitive and curious.
- Responds to active participation and learning.
- Begins to use abstract reasoning.

Psychosocial Characteristics of Young Adolescents

Young adolescent students become increasingly aware of their own selves and of relationships with others. Human beings may be more aware of such dynamics in adolescence than during any other time of life. Not only are “*Who am I?*” and “*Am I normal?*” persistent questions, but also “*Who do you think I am?*” and “*Where do I fit into the world, my kingdom, my community?*”

Remember that young adolescents are:

- Increasingly aware of themselves and of their relationships with others.
- They want to understand more about themselves and their place in this world.
- Such an approach is recursive that thematically inspired texts encourage individual reflection that can ignite interest, discussion, group reflection, and a process that might lead to children to other texts.
- Teachers need to act as facilitators to guide them in this process.

Why Thematic Organisation?

The Roots of this Curriculum

The design of this curriculum extends directly from the objectives and child-centered philosophy of the *English Curriculum Framework* (CAPSD 2005). The driving focus of both the ‘framework’ and this curriculum document is the “*movement away from the teacher-centered classroom to a gender sensitive, student centered learning environment.*” This curriculum places teachers in the roles of facilitators who promote active learning while students play a greater role in their own learning. This is the driving focus behind every element of this curriculum – the child.

Why A Thematic Approach?

A thematic approach caters to the needs of the child (emotional, social, physical, academic, language).

This thematic approach integrates the language arts curriculum so that each language process stimulates and reinforces the others. In the past, approaches to teaching language arts have focused on sets of sub skills that were frequently taught in isolation. Current approaches view language arts as a grouping of interrelated processes, in which students should be actively engaged.

Research points to the fact that young adolescent children feel:

- Alienated in a subject/genre driven curriculum.
- Negatively in terms of self-perception and of their place in school.
- That they cannot ‘see’ themselves within the curriculum.

Choice of Texts

Our textual choices have been made for many different reasons, among them balance of genre, the contemporary nature of its language, gender sensitivity, opportunities for a student centered approach, Bhutanese content, and readings that promote active learning experiences

in our classes. It is our central purpose to include literary selections where students can see themselves – their own world, their community, nation, global village, and the vast universe of media and communication.

Choices of texts are based on broad themes that form an integral part of a child's identity, community, and the world around him. The themes move from the familiar to the unfamiliar so that he can connect to his world and learn.

- Genre
- Contemporary nature of language
- Gender sensitivity
- Student centered approach
- Bhutanese content
- Readings that promote active learning

Philosophy of Student Response & Student Centeredness

As students learn to read with more confidence they will begin to consciously engage in the act of responding on both a personal and critical level. They will begin to realise that reading is not just an academic exercise but a personal relationship with text that encourages felt response. Because every child brings something different to each literary work there is never one accepted 'reading' of a text. One of the key purposes of this curriculum is to instill within teachers and students that there is rarely a single interpretation of a text and that their initial felt response to literature is both important and valued.

Building an atmosphere of student centeredness and felt response means learning to accept that students bring a variety of experiences, opinions, cultures, attitudes, and levels of skill to the text. This means that student responses are not always simple or predictable. This is central to a student-centered approach to curriculum.

Small Group Discussion is an effective way of exploring personal response to reading. The central benefit of Small Group Discussion is the use of oral language – Listening and Speaking. Another benefit; however, is the active sharing of ideas, which permits students to build meaning together. Such an environment is often comforting to students who might feel somewhat intimidated by reading. There is security in small groups where students can comment, question, and seek understanding together. Such an atmosphere encourages:

- Students' personal responses – key to a Student Centered Curriculum.
- Active not Passive learning.
- That there are no single correct answers.
- A celebration of the child as an individual.
- An atmosphere of variety, choice, and fun!

Oral Language & the Curriculum

The oral reading of literary selections is integral to the foundation of this document. Oral reading provides direct teaching opportunities for pronunciation, intonation, and emphasis. It also offers an excellent opportunity for readers to comment on their understanding of text through their delivery alone. When students read text aloud, their voices make indirect commentary about text and provide insight into their understanding of it. This is why it is imperative for teachers to model such an exercise. Students need to hear and see an experienced reader at work. This curriculum will also provide selected recordings of particular texts for teachers to use as modeled examples. Oral Language promotes:

- Direct instructional opportunities to emphasis pronunciation, intonation, and emphasis.
- Allows the reader to comment indirectly on her understanding of text through oral delivery.

Critical Thinking

Every student is capable of being a Critical Thinker; even if all they can share is that they thought the story was ‘exciting’ or ‘really dull’. Such responses, though brief, at least demonstrate that the student has interacted with the literature at some level. Most students will be able to express *how* they feel but they may not understand *why* they feel that way. This is the ‘big stretch’ between Personal Response and Critical Response and teachers need to encourage students in this direction but recognise that not all students will be at a common stage in their cognitive development to get there. Some students will be prepared to make figurative connections with literature while others will not. Some students will be able to make implicit connections with a text while others will read a text quite literally and not go beyond that basic interpretation. Although students should be challenged to develop thinking skills at this level, they should not be penalized for not being able to think beyond a literal level. Teachers should remember:

- Value all student responses building on an atmosphere where all students feel their ideas are valued.
- Some students will be able to make ‘deeper’ connections with texts than some of their classmates. All students should be challenged to make these connections but they should not be penalized if they cannot.

How does a theme teaching benefit child?

Numerous researches have shown that children learn best if they can see the connections between the topic and their world. Children must see the purpose of the theme, what it means to them, and how the theme connects to their world. If topics that are of interest to the children, have meaning to them, and can use the ideas presented to them in their day-to-day life, they can be motivated to learn in a natural way. The driving force for learning will be curiosity and the impulse to discover more. Such a learning atmosphere they will be ready to explore, discover, observe, and curious to see the connections between what they already know or what they have learned and what they want to know. This opens the roadway to

active learning – learning through active involvement and participation of the children in the learning process. It encourages process learning.

Theme teaching offers opportunities to children to explore a topic in depth through reading, sharing, discussing, writing, and responding with their peers and teacher. The approach will allow children to hear and share responses, opinions, and thoughts with their peers. Therefore, it is important that all the activities (individual, pair, group) - discussions, reading, writing, listening and speaking – must be structured to achieve the goal: connecting learning to the individual world. Theme teaching focuses and ensures that learning has meaning – what am I learning? purpose – why am I learning this?, and function – how does the theme/activity work?. Teachers must discuss with students what the purpose of the theme is, what it means, and how the theme connects learning from it with other subjects and to his or her own life outside of school. It is hoped that through the study of themes students will find learning the English language skills – reading, writing (grammar), and listening and speaking - a FUN and EASY.

“Theme teaching is a full circle of learning and sharing. You start with what the child knows, build to what he or she wants to know, and then finish with what has been learned.” – Gare Thompson the author of the book *Teaching Through Themes*, 1991.

Introduction to Literary Genres:

Essays

In this section of the guide, the teacher will find suggestions for teaching the selection of essays, the texts of which can be found in the accompanying document entitled, Reading & Literature Texts Class V. The texts are varied to allow the teacher and students to explore different kinds of essays. The intention is that students will learn that essays have different structures depending on the purposes which the writer has in mind, and will use the knowledge of those structures to help them make meaning with the text.

The content of the essays is important, especially the themes and points of view. More important, however, are the reading and writing skills, which the students will develop with these materials as they engage actively in the business of making meaning.

The modes of assessment to be used in the board examination for this revised curriculum, presented at the end of this guide, are designed to test the skills of the students and their capacity to read independently. It is important that teachers work with them so that they have ample opportunity to practice these skills during the school year.

Poetry

The teacher will find in this the section of the Guide, recommendations for teaching the prescribed poems, the texts for which can be found in the document Reading & Literature Texts: Class V. The poems have been selected to offer the students and teachers a balanced selection of some traditional, some contemporary, to allow the study of different forms of poetry, themes, major writers and their works, and of course, to examine the values and large ideas which they present in their poetry.

It is important that the students know the features of the different poems presented here. Sonnets, ballads, dramatic monologues, odes, and lyrics have been chosen so that students can see how knowledge of the form helps them not only in their reading but also helps them as they come to write their own.

Knowledge of the content of the poems is important, and the teachers should see to that. More important, however, are the reading strategies they learn from the teacher and the practice which they must undertake so that they develop the reading skills necessary to make them independent readers.

The modes of assessment to be used in the board examinations for this revised curriculum, and presented in the last pages of this guide, are predicated on the assumption that students can read beyond the simple knowledge level, and can do so independent of the teacher.

Short Stories

The teacher will find in this section of the Guide suggestions for teaching the selection of short stories, the texts for which can be found in the accompanying document, Reading Texts Class V. The texts have been selected to allow teachers and students to study a variety of short story forms and learn how the different structures can be varied to achieve different effects. The themes are varied as well and are chosen to appeal to as wide a range of audiences as is possible. Of course, the content of the stories is important. Students need to know what the stories deal with, who the characters are and how the problems are addressed.

But more important, far more important, is the need to teach the students how to read and not be dependent on the teachers' explanations of the text. They need to learn how to employ a wide range of strategies in their reading and meaning making, from word recognition to interpretation of figurative language to the structural features of texts.

The modes of assessment to be used in the board examinations for this revised curriculum are predicated on the skills which students need if they are to read beyond the knowledge level.

UNIT 1

THEME: *Animal*

General Introduction for the Thematic Unit:

Animals pervade our globe. They inhabit the sea, land, and air. They are a running commentary on the evolution of life on earth. The astounding variety and beauty of their species, the amazing diversity in their shapes and sizes, the wonderful instinct for survival, their playfulness and their ferocity, their habits and their capacities are a miracle of nature.

Animals provide a point of reference to us humans. They are the essential aspect of the natural and the genuine as opposed to the cultivated and the nurtured aspect of the humans. animals don't speak with two voices, don't practise double standards, aren't hypocritical or dramatic. They are the same in public as well as in private. Animals are, therefore, great teachers.

Androcles had removed a nail from the sole of a wounded lion and moved on. Years later when Androcles was to confront a lion in the gladiator's arena, the spectators were disappointed because the lion would only sniff and smell Androcles. This lion remembered a good turn.

Animals show extraordinary courage, kindness, care, love and fellow-feeling. They are a model for devotion and service and provide wonderful companionship to humans. Animals celebrate the love of freedom and life.

Literature acknowledges and celebrates animals as they are in their natural, original selves. Literature also celebrates animals as friends as well as a counterpoint to humans.

Children love animals as pets and friends. They play, talk and sleep with animals. Animals provide children unique opportunities to share their finer feelings and emotions in a way no human can. The literature texts selected under this theme should give our children beautiful opportunities to learn about and appreciate the world of animals. They will also be able to learn the special ways writers use language to express their feelings and ideas and use the models in their own writing and speaking.

Teachers will need to be particularly sensitive to guide the children to discover this wonderful universe of animals and help them appreciate and use the features of good writing.

Main Texts:

- | | |
|--|-------------------|
| 1. A Pet for Mrs. Arbuckle <i>by Gwenda Smyth</i> | Short Story |
| 2. My Olympic Tobby Cat <i>by Lola Sneyd</i> | Poem |
| 3. Like an Animal in the Cage <i>by Dennis Pelrine</i> | Short Story |
| 4. My Mother saw a Dancing Bear <i>by Charles Causley</i> | Poem |
| 5. How Young Animals are Protected <i>by Audrey Wilson</i> | Informative Essay |
| 6. Keeping Old Friends <i>by Chris Hahorson</i> | Short Story |

Supplementary Reading:

- | | |
|--|------|
| 1. Why Nobody pets the Lion at the Zoo <i>by John Ciardi</i> | Poem |
| 2. Donkey- <i>Anonymous</i> | Poem |

1. A Pet for Mrs. Arbuckle - Gwenda Smyth

Genre: Short Story

Rationale:

This fantasy story involves Mrs. Arbuckle and her friend, a ginger nut cat, from down the street interviewing several animals to find the perfect pet for her. During the five interviews, the ginger nut cat points out the flaws of each of the animals interviewed. In the end, Mrs. Arbuckle realizes that the ginger nut cat is the perfect pet for her.

This story was chosen as it gets away from the realistic fiction of the previous stories and gives students exposure to another genre – fantasy. It is a fun story with a predictable structure that students should enjoy. Students should be able to make predictions about what will happen.

Activity 1: Pre-reading

Learning Objectives: Listening and Speaking

- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

The teacher will discuss the following questions with the whole class:

- ◆ Which animal would you prefer to keep as pet? Why?
- ◆ What type of animal would make a good pet for a young child? Why?
- ◆ What kind of animal would make a good pet for an older lady? Why?
- ◆ What kind of animal would make a good pet for a single working man or woman? Why?
- ◆ Look at the title of the story. What do you need to know before you could recommend a pet for Mrs. Arbuckle?

Activity 2: Vocabulary

Learning Objectives: Listening and Speaking

- ◆ *Speak with clear pronunciation.*

Learning Objectives: Reading & Literature

- ◆ *Build their vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will display on the board or on a chart, the following words: *advertise, advertisement, applications, interview, armadillo, stimulating, flippers, snorkel, raft, and suitable*. She will ask the students if they recognize any of these words. As students explain the words, the teacher will circle the words that the students know. The words that are left will be defined and explained by the teacher and used in sentences. The teacher's sentences should be written on the board or chart paper for the students to see. Students will be asked to use the words by writing sentences of their own.

Activity 3: Guided Reading

Learning Objectives: Reading & Literature

- ◆ *Read fiction for explicit and implicit meanings, particularly texts dealing with themes of friendship.*
- ◆ *Employ the features of fiction texts to help them make meaning of their reading.*
- ◆ *Listen to, read, and talk about text for extended periods of time.*

Learning Objectives: Listening and Speaking

- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- ◆ *Respond to different speakers with questions and supportive comments in informal contexts.*

The teacher will do a guided reading of the text with the students. Before reading she will ask: What do you think the problem in the story will be based on the title? She will accept any reasonable answer and may want to probe an answer given by a student to see why she/he is thinking as she/he does.

Have the students read the first section of the story down to “Mrs. Arbuckle packed her overnight bag and put on her boots and shawl” keeping these questions in mind: (*These questions should be displayed before the students read the section of the text.*)

1. Why did Mrs. Arbuckle need a pet?
2. To whom did she tell about her problem?
3. What suggestion did she receive?
4. Was this a good suggestion? Why or why not?
5. How do you know that this story is not true?

After the students have read this section, they will give answers to the questions orally.

Have them read the next section down to “‘No, I suppose not,’ said Mrs. Arbuckle” keeping the following questions in mind:

1. What was the first animal that Mrs. Arbuckle interviewed?
2. Why did he think he would make a good pet? Do you agree? Explain.
3. What was the ginger cat’s objection?
4. What was the second animal that Mrs. Arbuckle interviewed?
5. Why did he think he would make a good pet? Do you agree? Explain.
6. What was the ginger cat’s objection?
7. Why do you think the ginger cat is finding faults with all of the applicants?
8. Do you think Mrs. Arbuckle will have more success with the other three animals she interviews? Explain.

After the students have read this section, they will give answers to the questions orally. Have the students read the next section down to “She was sad because there were no more applications” keeping the following questions in mind:

1. What was the third animal that Mrs. Arbuckle interviewed?
2. Why did he think he would make a good pet?
3. What was the ginger cat’s objection?
4. What was the fourth animal that Mrs. Arbuckle interviewed?
5. Why did he think he would make a good pet? Do you agree? Explain.
6. What was the ginger cat’s objection?
7. What was the fifth animal that Mrs. Arbuckle interviewed?
8. Why did he think he would make a good pet? Do you agree? Explain.
9. What was the ginger cat’s objection?
10. Did the ginger cat’s objection surprise you?
11. How do you think the story will end?

After the students have read this section, they will give answers to the questions orally. Have the students read the rest of the story keeping the following questions in mind:

1. How did Mrs. Arbuckle feel after the interviews?
2. How do you think the ginger cat felt?
3. Did the ending surprise you? Why or why not?

After the students have read this section, they will give answers to the questions orally.

Activity 4: Readers Theatre

Learning Objectives: Listening and Speaking

- ◆ *Use listening and speaking skills developed in earlier classes. (Speak with clear pronunciation.)*

Learning Objectives: Reading and Literature

- ◆ *Use listening and speaking skills developed in earlier classes. (Read aloud with fluency and confidence.)*

Divide the class into groups of five or nine (the teacher may decide to have one student for each animal interviewed or have one student assume all the parts of the animals interviewed) and prepare a reader’s theatre of the story. Students will rehearse and perform the Reader’s Theatre.

Activity 5 (Analysis)

Learning Objectives: Listening and Speaking

- ◆ Use appropriate vocabulary to talk about concrete and abstract ideas.
- ◆ Respond to different speakers with questions and supportive comments in informal contexts.

Have students discuss the following questions as a whole class:

- ◆ Comment on the relationship between Mrs. Arbuckle and the ginger nut cat.
- ◆ Do you think the ginger nut cat had a motive from the beginning? Explain.
- ◆ Do you think Mrs. Arbuckle made the right decision in keeping the ginger nut cat? Why or why not?
- ◆ Do you think any of the other animals would have made a suitable pet for Mrs. Arbuckle? Support your answer.

Activity 6: Writing – Quotation Marks

Learning Objectives: Writing

- ◆ Use punctuation – quotation marks (inverted commas) – correctly.

Since there are quotation marks used in this story, the teacher will use the story to teach how to use quotation marks. She will ask the students to find an example of someone speaking in the story. (*Students should be able to point out several examples.*)

- ◆ How do you know someone is speaking? (*the punctuation marks*)
- ◆ What are these punctuation marks called? (*Quotation marks or inverted commas (quotation marks are the preferred name for these punctuation marks.)*)
- ◆ What are some things you notice every time someone new speaks? (*a new paragraph is started*)
- ◆ What else do you notice? (*The spoken part has quotation marks around it and is separated from the rest of the sentence by a comma [inside the quotation mark]. Each quotation starts with a capital letter. The speaker's name [... 'said the ginger cat', 'But the ginger cat said...'] may come before or after what the speaker says.*)

If the students do not point these things out the teacher will and she will have students to find examples of each. She may decide to give a note to the students on the use of quotation marks, or she may decide to summarize the rules for using quotation marks and display on a chart in the classroom.

Activity 6: Writing (*Analysis and Synthesis*)

Learning Objectives: Writing

- ◆ *Use writing process to make their writing more effective.*
- ◆ *Recognise the elements of good persuasive writing.*
- ◆ *Enjoy writing by participating in a community of writers.*

After the students have worked with the story, discuss the criteria people might use in choosing a pet. Suggest that students imagine they are an animal that is writing a letter to Mrs. Arbuckle to persuade her to choose it as her pet. It may be one of the animals in the story or another animal that may wish to apply. The letter should point out the animal's positive attributes. It should be concise and informative and use a proper letter format.

Discuss with students the criteria for writing a letter to persuade. Tell students that the first sentence should strongly state their opinion – that they would make the best pet. Then tell to provide at least three reasons why their animal would make the best pet, along with examples. Tell students to end their letter with concluding sentences that strongly restate their opinion.

The teacher will use a Writers Workshop format for this assignment. She will review the format of the friendly letter before the final draft is written.

2. My Olympic Cat - Lola Sneyd

Genre: *Poetry*

Rationale:

Activity 1: Pre – reading

Learning Objectives: Listening and Speaking

- ◆ *Respond appropriately to both the message and tone of the speaker.*

There are two kinds of people in the world: those who love cats and those who hate them. Is this statement true or false? Support your answer.

Ask students to talk about cats they have known. Teachers may prompt students to talk about funny incidents, amusing habits, worst habits, best tricks of the cat.

Activity 2: Reading

Learning Objectives: Reading and Literature

- ◆ *Read non-fiction texts for explicit and implicit meanings.*
- ◆ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ◆ *Enjoy reading as a learning activity.*

Learning Objectives: Listening and Speaking

- ◆ *Respond appropriately to both the message and tone of the speaker.*

The teacher reads the poem aloud twice paying close attention to pronunciation and enunciation. The students will follow in their books. Have a volunteer read the poem. Students then read the poem silently.

Have students do choral reading of the poem. Some students may accompany the reading by miming the movements made by the cat.

Ask a student volunteer to summarise what is happening in the poem.

Activity 3: (Knowledge, Comprehension, Analysis)

Learning Objectives: Reading and Literature

- ◆ *Read non-fiction texts for explicit and implicit meanings.*
- ◆ *Make text to life connections.*
- ◆ *Listen to, read, and talk about texts for an extended periods of time.*

The teacher will put the students in groups of four or five to discuss the poem to come to an understanding of the poem. She may use the following questions:

1. Who is the speaker in the poem?
2. Who is she talking to?
3. Who is the “you” in the poem?
4. Describe what the cat is doing?
5. What are some of the words that describe the action of the cat?
6. What do these words suggest about the cat?
7. Have you ever seen a cat do something similar? Explain.
8. What season do you think it is? Why?
9. What is meant by “paw bat”?
10. What is the mood or feeling you get when you read the poem?
11. Why does the speaker call the cat her “Olympic Tabby Cat”?
12. What is the “gold” the cat is trying to capture?

After the groups have discussed the poem the teacher will lead a whole class discussion of the poem by having students give answers to these questions.

Activity 4: *(Application & Analysis)*

Learning Objectives: Writing

- ◆ *Enjoy writing by participating in a community of writers.*

Ask the students to list their favourite words and images in the poem. List the word pictures or images that describe the cat’s movement. Draw your favourite image from the poem.

Activity 5: Writing

Learning Objectives: Writing

- ◆ *Write using a wider variety of forms encountered in their reading including free verse poetry.*
- ◆ *Enjoy writing by participating in a community of writers.*

Choose one of the following activities:

- ◆ Write a poem about a dog or other animal that describes its movement.
- ◆ Write a paragraph or a poem, arguing the merits of cats over dogs as pets or vice-versa

The teacher will use a Writers Workshop format for this assignment.

3. Like an Animal in a Cage - Dennis Pelrine

Genre: Short Story

Rationale:

Pets come in many shapes and sizes. What makes the best pet for you is determined by where you live and the lifestyle of your family. Families that live in apartments often do not have room for a big pet like a dog. In families where both parents work and the children are at school, pets can get lonely. There are lots of things to consider when choosing a pet but one thing that most people agree on is that wild animals do not make good pets.

Activity 1: Pre-reading

Learning Objectives: Listening and Speaking

- ◆ Respond to different speakers with questions and supportive comments in formal and informal contexts.
- ◆ Use appropriate vocabulary to talk about concrete and abstract ideas.
- ◆ Enjoy listening to and speaking English.

Have students play the passing game.

Instruction for game:

1. The teacher writes questions on strips of paper and put them in a container.
2. The container will be passed among the students.
3. Teacher taps while the children pass the container around.
4. When the teacher stops tapping, the student holding the container picks a paper from the container, reads the question aloud and answers it.

Questions:

1. What would you do if you happened to catch a rabbit?
2. Where would you prefer to live if you were an animal? (The teacher may choose to name a specific animal if she thinks that would make it easier for the students to respond.)
3. How do you think a parrot in a cage feels?
4. What animal is the best pet for you? Why?
5. Do you like to keep a pet? Why?
6. Should everyone have a pet? Explain.
7. Are the stray dogs that roam about pets or wild animals?
8. Should stray dogs be allowed to roam in our villages and towns?
9. What are some things that can be done to make the lives of stray dogs in Bhutan better?
10. Would it be a good idea to put the stray dogs in Bhutan to sleep?

Activity 2: Vocabulary

Learning Objectives: Reading & Literature

- ◆ *Build their vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will introduce new vocabulary: *hornet, shakes (milkshakes), ravine, raccoon, frowning, and scurried.*

The teacher will introduce the vocabulary by using each of the words in a sentence and writing the sentences on the board. Below the sentences the teacher will give the meanings of the new words in random order. Students will be required to read and copy the sentences in their notebooks. They will then be asked to match the new words in the sentences with the appropriate meaning from the list below the sentences.

Alternatively, the teacher may choose to give each student a copy of sentences with the meanings and the students can work right on the sheet.

The teacher and students will check the exercise together by having the students read each sentence orally and give the meaning of the vocabulary. The teacher will help with clear pronunciation and further explain the meanings that may not be clear to students.

Activity 3: Reading

Learning Objectives: Listening and Speaking

- ◆ *Listen to explanations and take appropriate notes.*

Teacher will read the text aloud, paying close attention to pronunciation and enunciation. She will then read it a second time and have the students draw a rough sketch of the story. Instructions for the second reading: As you listen to the story, draw the pictures associated with the story. Using the pictures, you will retell the story.

Students will work in groups and retell the story using the information from their pictures. They will do independent reading and check their story line with the text.

The teacher will ask each group to explain the drawings they have done and display the pictures in the class.

Activity 4: Discussion (*Knowledge, Comprehension, Analysis, Synthesis, Application, Evaluation*)

Learning Objectives: Listening and Speaking

- ◆ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- ◆ *Respond appropriately to both the message and tone of the speaker.*

The teacher will put the students in groups of four or five to discuss the story. She may use the following questions:

1. Why didn't Miguel's day get off to a good start?
2. Why did Miguel's mother buy the raccoon?
3. Why was this confusing to Miguel?
4. What reason did Miguel's mother give him for not keeping the raccoon?
5. Did Miguel agree with her? How do you know?
6. Why didn't Miguel and his parents release the raccoon right away?
7. How did Miguel feel the next day when it was still raining?
8. How do you think the raccoon felt? What makes you think so?
9. What does the title *Like an Animal in a Cage* mean?
10. Why was Miguel ready to release the raccoon by the time his mother got home?
11. Did they do the right thing?
12. What would you have done if you were in Miguel's situation? Explain.
13. What message do you think the author wants you to get from reading this story?

Activity 6: Writing (*Synthesis*)

Learning Objectives: Writing

- ◆ *Use writing strategies developed in earlier classes. (Develop their ideas in simple paragraphs.)*
- ◆ *Spell correctly the words they are using.*
- ◆ *Enjoy writing by participating in a community of writers.*

Have students write a journal entry from the point of view of a wild animal. You could suggest topics such as the following:

- ◆ An animal's views on human
- ◆ An animal's life in a cage
- ◆ An animal's view on freedom
- ◆ An animal's view of its life in the wild
- ◆ An animal's view of its life in a zoo
- ◆ Topic of student's choice

Students will share their journal entries with each other in small groups. Each group will choose one piece of writing to be shared with the whole class.

4. My Mother Saw a Dancing Bear - Charles Causley

Genre: Poetry

Rationale:

This poem was chosen because of the message it is trying to get across. The poem is quite light at the beginning as the speaker describes the fun the people had watching the dancing bear but turns serious when the keeper expects money for the bear's performance. The idea that the bear would rather be somewhere else is reflected in the last lines. The teacher may use this poem as a springboard for discussing the ethics of wild animals in captivity, be it in a circus or a zoo.

Activity 1: Pre-Reading

Listening and Speaking

- ◆ *Engage in longer dialogues and conversations.*
- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

Let students have a look at the picture in the text and brainstorm on the following questions:

1. What is the bear doing in the picture? Do you see a happy bear?
2. What are the people doing in the picture?
3. Have you ever seen animals perform?
4. Was the performance entertaining?

Activity 2: Vocabulary

Learning Objectives: Reading and Literature

- ◆ *Build vocabulary and use pronunciation skills to pronounce words clearly.*

There are a few words in this poem that students may be unfamiliar with. These words include: *whistle-pipe*, *bruin*, *caper*, *somersault*, *begging-cup*, and *penny*.

The teacher may choose to call attention to these words by using them in sentences and giving the meanings to the students. Alternatively, she may choose to introduce the vocabulary using one of the formats recommended earlier in the unit.

Activity 3: Reading

Learning Objectives: Reading and Literature

- ◆ *Use reading strategies developed in earlier classes. (Read aloud with fluency and confidence.)*

The teacher will read the poem at least twice paying close attention to pronunciation and enunciation. She will then have the students to do an echo reading of the poem.

Activity 3: (Knowledge, Comprehension)

Learning Objectives: Reading and Literature

- ◆ *Read non-fiction texts for explicit and implicit meanings.*

Students will be put in groups of four or five and paraphrase the poem. Each group will be encouraged to paraphrase the poem one stanza at a time. This will be followed by group presentations. The teacher will summarise the meaning of the poem as presented by the students. If she thinks something has been missed, she will ask probing questions for students to answer.

Activity 4: Discussion

Learning Objectives: Reading and Literature

- ◆ *Read non-fiction texts for explicit and implicit meanings.*

Listening and Speaking

- ◆ *Engage in longer dialogues and conversations.*
- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

The teacher will draw attention to the last two lines of the poem:

“Only in Bruin’s aching eyes,
Far distant forests and snow.”

- ◆ She will ask: Why are the bear’s eyes “aching”?
- ◆ What does the last line mean?

She will then lead a discussion on the ethics of keeping wild animals in captivity for the entertainment of humans. She will mention circus acts as well as zoos. She will get the students’ feelings about this issue. Remember, there are two sides to the argument and she should encourage a balanced discussion.

Activity 5: Writing

Learning Objectives: Writing

- ◆ *Spell correctly the words they are using.*
- ◆ *Use punctuation – capital letters, full stops, question marks, commas, and quotation marks – correctly.*

Have students work in groups and create messages about animal rights. If resources are available, they may do some research first. They can display the messages around the school as well as in the community they live in order to create awareness. Students may also draw pictures to accompany the messages.

5. How Young Animals Are Protected?- Audrey Wilson

Genre: Informative Essay

Rationale:

Do you ever think that your parents are too protective and that they should give you more freedom? Do you have more freedom now than you had when you were six? Your parents, like all parents including animals, want to protect their young. In this essay you will learn of some clever ways animals protect their young.

This essay was chosen because it presents the information in a straightforward manner and provides a contrast to the previous essay.

Activity 1: Pre-reading

Learning Objectives: Reading and Literature

- ◆ *Make text to life connections.*

Learning Objectives: Listening and Speaking

- ◆ *Use listening and speaking skills developed in earlier classes. (Participate in group discussions.)*
- ◆ *Engage in longer dialogues and conversations.*

Have students list the ways their parents take care of them and what they do to keep them safe and well. Ask them when they should get more freedom and identify the types of things they would like to be able to do without their parents.

Let students share how they have seen young animals being cared and protected by their parents i.e. kitten, puppy, calf etc.

Activity 2: (Knowledge & Comprehension, Application)

Learning Outcomes: Reading and Literature

Name of the animal	How the young are protected
Beaver	Slaps the water with its tail to warn of danger

- ◆ *Read non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of cooperation, loyalty and courage.*
- ◆ *Employ textual features such as charts to help them make meaning out of non-fiction texts.*

Divide the students into pairs or small groups. Have them read the essay together. When they are finished have them complete a chart similar to the one below:

Students will share their charts with the class. A few of the charts may be displayed in the classroom.

Activity 3 (Application and Analysis)

Learning Outcomes: Reading and Literature

- ◆ Read non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of cooperation, loyalty and courage.
- ◆ Employ textual features such as charts to help them make meaning out of non-fiction texts.

Learning Outcomes: Writing

- ◆ Spell correctly the words they are using.
- ◆ Write using a wider variety of forms encountered in their reading including charts.
- ◆ Continue to enjoy writing by participating in a community of writers.

In the same pair or group that they were in for Activity 2, have students choose a Bhutanese animal and research how it protects its young. (*Students may use library resources that are available or they may interview a community member who would have the knowledge they are looking for.*) Once the groups have done their research, they will make a class chart like the one above for Bhutanese animals. These charts may be displayed in the classroom.

Activity 4: (Synthesis)

Learning Objectives: Listening and Speaking

- ◆ Respond to different speakers with questions and supportive comments in informal contexts.

Have the students look at the charts from activities 2 and 3 and decide which animal has the cleverest way of protecting its young. Students should be able to defend why they think the animal they chose is the smartest or cleverest.

Activity 5: (Application, Synthesis, Evaluation)

Learning Objectives: Listening and Speaking

- ◆ Engage in longer dialogues and conversations.
- ◆ Respond to different speakers with questions and supportive comments in informal contexts.
- ◆ Use appropriate vocabulary to talk about concrete and abstract ideas.

Divide the class into groups of four or five. Ask students to think about domestic and stray animals. How are they treated and protected by their owners? Do owners do enough to protect them? Do owners take proper care of their animals? Who has responsibility of the stray animals, especially dogs, in your community? What can individuals and the community do to help these animals?

Have the students list their responses and suggestions on paper. As each group reports, the teacher will jot down the suggestions students are making. Perhaps the class could act on one of their recommendations.

6. Keeping Old Friends - Chris Halvorson

Genre: Short Story

Rationale:

Pets play important parts in many families and dogs are probably the most common pets all over the world. While we love our pets like family members and they love us in return, it is often through pets that children encounter their first experience of death. This story was chosen because it will provide students with the opportunity to talk about the value of pets and the loss families feel when their beloved pet dies.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- ◆ Engage in longer dialogues and conversations.
- ◆ Respond to different speakers with questions and supportive comments in formal and informal contexts.

Learning Objectives: Reading and Literature

- ◆ Build vocabulary and use pronunciation skills to pronounce words clearly.

Ask students to talk about their acquaintance with animals. They can also talk about their pets. Encourage students to talk about what kind of pet they have, how they got it, how long they have had it, what they enjoy about having a pet, what their responsibility is for the pet. The teacher may talk about her pet, if she has one.

Before reading the teacher will introduce the terms “Airedale” and “Frisbee” by writing the words on the board. She will ask for volunteers to decode the words and define them if they can. She can help the students understand more about the breed, Airedale, by having them look at the illustrations of Holly in the text. A “Frisbee” is a plastic disc designed to sail through the air when tossed between players.

Activity 2: Reading (Knowledge, Comprehension, Evaluation)

Learning Objectives: Reading and Literature

- ◆ Read fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty and courage.
- ◆ Make text to life connections.

Students will read the text independently.

After the students have read the story, they will answer the following questions: (*The teacher may decide to have the students do this as an independent written activity or she may decide to put the students in groups and have small group discussions with a recorder in each group writing the answers.*)

- ◆ What did Holly do to gain attention?
- ◆ Describe Holly.
- ◆ Write the main ideas expressed in the following passage:
“When we played Frisbee with her..... We all got wet and stopped laughing.”
- ◆ Read the following extract. “Dad said Holly was protecting..... we could not swim”. Why do you think Dad used the word “children” in the extract?
- ◆ Why did the parents decide to get the puppy?
- ◆ Is Holly friendly with the puppy? What does the puppy do in order to get Holly’s attention?
- ◆ Describe the narrator’s feelings towards Holly. How do you know he feels that way? (Support your answers by quoting directly from the text.)
- ◆ Why do you think Dad cried when Holly died?
- ◆ Have you ever had a pet die? If so, write a short paragraph describing your feelings or tell the group how you felt. If not, talk to friend who has had that experience.

The teacher will discuss the answers to these questions with the class.

Activity 3: Vocabulary

Learning Objectives: Reading and Literature

- ◆ *Use the dictionary to find variant meanings of words.*

Have students re-read the story and create sentences using the following words and phrases: *dog-paddling, dip, varmints, peppy, putting Holly to sleep, Holly deserves a few tears*

Students will be instructed to use the words in the same context that they were used in the story.

Activity 4: Discussion

Learning Objectives: Reading and Literature

- ◆ *Read fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty and courage.*
- ◆ *Make text to life connections.*

Learning Objectives: Listening and Speaking

- ◆ *Engage in longer dialogues and conversations.*
- ◆ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

When authors write, they often arouse feeling in the reader – happy, sad, peaceful etc. This is called the **mood** of the story. How would you describe the mood of this story? (*happy, sad, positive, negative etc.*)

Put the students in groups of four or five and have them discuss the following questions:

1. Is the mood of the story happy or sad? Explain.
2. What are some of the narrator's happy memories of Holly?
3. What are some of his sad memories?
4. Would you get attached to a pet if you knew it would die in a few years? Explain.
5. What do you think the narrator learned from having Holly as a pet?
6. Why did the parents buy another puppy before Holly died? Was that a good idea? Explain.
7. What did you learn from this story?
8. Summarize in a sentence what this story is telling you?

After the students have had an opportunity to discuss the questions, each group will report its answers to the class. Further discussion may ensue if there is disagreement on some of the issues.

Activity 5: Writing

Learning Objectives: Writing

- ◆ *Use writing strategies developed in earlier classes. (Develop their ideas in simple paragraphs.)*
- ◆ *Spell correctly the words they are using.*

In western societies, owners often kill their pets by euthanizing them when they get old and sick. They say they do this to reduce the suffering of the animal that they know will die. Is this a good practice? Write a letter to a western friend telling him or her about your views on this subject.

8. Survival in the City - Dianna Swanson

Genre: Informative Essay

Rationale:

Some animals are good at adapting to their environments. Animals that can adapt are more likely to survive as more and more rural space is taken up as cities grow and expand. More wild animals are living in cities than ever before and scientists think that the numbers of animals and species that we find in cities will increase even more in the next 50 – 100 years.

This non-fiction piece was chosen because it gives information on animals that live in urban environments and it is written with sub-headings. The use of sub-headings in non-fiction writing should help students find the information quickly.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

Ask students to think of any wild animals they have seen in their community. What brings these animals to the community? Is this a good thing or a bad thing? Explain.

Activity 2: Vocabulary

Learning Objectives: Reading & Literature

- ◆ *Build their vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will present the following words to the students: *crosswalk, herons, rockeries, compost, rove, subway, pesticides, nooks, crannies, flexible, spies* and *drainpipes*. To do this, the teacher will prepare a sheet with the words listed at the top of the sheet, followed by sentences in which each word is used in context. Under the sentences, the words are listed in one column and the meanings listed at random in the second column.

The teacher will introduce the words by pronouncing each word clearly and have the students to repeat the words after her. Students will then be required to read the sentences and match the words with the correct meaning. The teacher will check the exercise with the class. Any meanings that are still unclear will be clarified.

Activity 3: Reading

Learning Objectives: Reading and Literature

- ◆ *Employ textual features such as subtitles to help them make meaning with non-fiction texts.*

The teacher will ask the students to look through the next selection. Ask them if they notice anything different about how it is written. Students should notice that there are headings or titles throughout the selection. The teacher will explain that these are called **subtitles**. Often authors organize non-fiction writing by dividing their writing into sections to make it easier for the reader to find information. They sometimes name each section with a subtitle.

She will ask students to read the subtitles of each section. Students will then read the selection silently.

Activity 4: (Knowledge, Comprehension, Evaluation)

Learning Objectives: Listening and Speaking

Sentence	Main ideas	Details
There are coyotes in the cross-walk and frogs in the swimming pool ... skunks waddling through churchyards and falcons diving off skyscrapers.	1. Wild animals now live in cities.	1. This is not new. 2. Studying wildlife in cities is new. 3. The city is an ecosystem. 4. We are learning how animals and people live together in the city.

- ◆ *Respond to texts they have read and talk about them.*
- ◆ *Engage in longer dialogues and conversations.*
- ◆ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

Ask the students to tell you some things they learned about animals in the city from reading this essay. Also ask them what was the most interesting thing they learned and why.

Put the students in pairs or small groups to do the next activity. The first two paragraphs may be done together on the chalkboard with the help of the teacher. The teacher should then choose any ten paragraphs from the text and write the first sentence from each on a chart or on the chalkboard. Students will identify the main idea and write the supporting details to support the main idea. *(The supporting details will come directly from the text but the students will write the ideas in their own words.)* A chart, like the one below may be used:

The teacher may give a chart to each pair of group or she may have them copy it on chart paper from the chalkboard.

The teacher and students will discuss the answers together.

Activity 5: (Synthesis, Application, Evaluation)

Learning Objectives: Reading and Literature

- ◆ *Make text to life connections.*

Learning Objectives: Listening and Speaking

- ◆ *Respond to different speakers with questions and supportive comments in informal contexts.*

In groups of four or five, have the students choose a Bhutanese animal that they are familiar with. Have them think from that animal's perspective and come up with a list of pros and cons for living in the community verses living in the wild. Each animal must come to a conclusion as to where it would rather live and complete the sentence: I would rather live in the _____.

UNIT 2

THEME: *Family and Friends*

General Introduction for the Thematic Unit:

Family is a great organising principle in our lives. It is our first experience of a sense of place and a sense of belonging after we are born. It is the place where we first become aware of the link between ourselves and those around us. We know of our first relations here – our mother and our father, our brother and our sister, our grandmother and our grandfather. It is here where we receive love and care and warmth. We receive our culture, our language, and our customs here. We receive our gods and goddesses, our rituals and ceremonies, our roles and our robes. It is here that we receive our name and our address.

Family is a crucial primary link that gives a person an identity, and a sense of security. Nations are made up of families and good families make good nations. There are also situations of tension and anxiety that cause unease in the family. As children grow and expand the horizon of their life, they establish bonds with people who live just outside the circle of their immediate family. Their world starts putting on different colours as they discover their friends and establish relationships.

It is important that there are opportunities in our literature classes to explore the relationships, the values, and the practices that go to the making of families and friendships. The selections for this thematic unit are designed to offer to our students ample opportunities to explore the world of the family and relate their own experiences of belonging to their families. Teachers will need to guide the students in a discussion of the relationships and intricacies that inform families and help students build vocabulary and language abilities to improve their communication.

Main Texts

- | | |
|---|-----------------|
| 1. All the Places to Love <i>by Patricia MacLachlan</i> | Lyric Poem |
| 2. Together <i>by Carolyn Mamchur</i> | Poem |
| 3. The Wise Old Woman <i>by Yoshiko Uchida</i> | Short Story |
| 4. Some Children Are <i>by Jo Tenjford</i> | Poem |
| 5. The Tree House <i>by Lois Lowry</i> | Short Story |
| 6. We Take Care of Each Other as told to Paula McGuire
<i>by Lindsey</i> | Narrative Essay |

1. All the Places to Love - Patricia MacLachlan

Genre: Poetry - Lyric

Rationale:

Family is the first place where we know love and security. This poem has been selected because of its treatment of the subject of family. The fact that the grandmother and the grandfather live with the family reflects the Bhutanese way of life. The speaker in the poem is a child close to the age of our students. It talks about family and the love we share with our families. The poem also gives us beautiful pictures of all the places that are special for the speaker and his family.

NOTE: The teacher may ask the students to bring to class a picture of a person, pet, or place that is special to them. In situations where students do not have pictures, the teacher may bring a picture that is special for her. Alternatively, the teacher may ask the students to draw a picture of a person, place or pet that is special to them.

Activity 1: Pre-Reading: Making Personal Connections (Whole class)

Learning Objectives for Listening and Speaking

- Respond to different speakers with questions and supportive comments in formal and informal contexts.
- Use appropriate vocabulary to talk about concrete and abstract ideas.
- Respond appropriately to both the message and the tone of the speaker.

Have students talk about their family members and what they do. The following questions may be asked:

- Where do you come from?
- How many people are there in your family?
- What do your grandparents and parents do?
- What do you do when you are with your father/mother/grandfather/grandmother?
- Tell us about a happy time you spent with your grandfather/ grandmother/ father/ mother.

The teacher will then divide the class into five groups. Each person in the groups will show their pictures and talk about them in their groups. The other group members will listen quietly, then ask questions to and share supportive comments with the speaker. The teacher will move around in the groups and encourage children to listen and speak.

Before the class breaks off into groups, the teacher can show children how the activity should be done. She will talk about her picture to the class, and encourage children to ask her questions about her picture, and acknowledge their supportive comments.

Activity 2: Shared Reading

Learning Objectives for Reading and Literature

- *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- *Make text to life connections.*
- *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- *Use the dictionary to find variant meanings of words.*

Learning Objectives for Listening and Speaking

- *Respond appropriately to both the message and the tone of the speaker.*
- *Enjoy listening to and speaking English.*

The teacher will read the poem orally, paying close attention to pronunciation and enunciation.

The students will read the poem silently on their own, looking for the meaning of the difficult words from the glossary at the end of the selection. If they cannot find the meaning there, they may look up in the dictionary. The teacher will help them with pronunciation where necessary.

In their previous five groups, each group will be assigned a part to read aloud. The first group will read Eli's part; the second group will read for the grandfather; the third for the grandmother; the fourth for the mother; and the fifth group for the father's part. Practice together. Read several times. Change parts and read again.

The ways to read may vary – teacher may ask volunteers to read aloud one at a time, or the whole class may read together.

Activity 3: Discussion (Knowledge, Comprehension, Application, Analysis, Evaluation)

Learning Objectives for Listening and Speaking

- *Respond to texts they have read and talk about them.*
- *Engage in longer dialogues and conversations.*
- *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Enjoy listening to and speaking English.*

The teacher will put the students in groups of four or five and have them discuss the poem. She may use the following questions:

- ✓ What is the title of the poem?
- ✓ Who is the poet?
- ✓ Who is the speaker in the poem?
- ✓ Is the speaker alone in this poem? Who else is there?
- ✓ What did the grandmother/ grandfather do when she/ he saw the baby for the first time?
- ✓ Which lines in the poem show that Papa loved his land very much?
- ✓ Which place did Mama love the best?
- ✓ How does the poem end?
- ✓ Would you like to go to the speaker's farm? Which place would you like to visit? Why?
- ✓ Is the speaker happy when his sister is born? How can you tell?
- ✓ Why did the grandfather cry when both Eli and Sylvie were born?
- ✓ Which person in the poem do you like the best? Why?
- ✓ How would you have felt about Sylvie's birth if you were Eli? If you have a younger brother or sister, do you remember how you felt when she/he was born?
- ✓ Do you have a favourite place to go where you live? If so, what is special about the place for you?
- ✓ How are farms in Bhutan similar to the one described in the poem?
- ✓ How are they different?
- ✓ What kind of feeling do you get when you read this poem? What makes you feel that way? (Ask students to quote words or phrases to support their feelings. The teacher may introduce the term **tone** if she thinks it is appropriate.)

After the groups have had the opportunity to discuss the poem, the teacher will lead a discussion with the whole group.

Activity 3: Writing

Learning Objectives for Writing

- *Use the writing strategies developed in earlier classes.*
- *Use the writing process to make their writing more effective.*
- *Write using a wider variety of forms encountered in their reading.*

Students will write a poem or a prose piece on the pictures they brought to the class for the first activity. They will describe the people/ pets/ places in the pictures, and explain why they are special for them. If students do not have pictures, they can describe their special thing and draw pictures to go with their writing. Students' work will be displayed in the class for others to read. They can include their best writing in their portfolio.

Students will be given time to draft, redraft and conference with the teacher and/or with peers

before bringing final draft to completion.

Activity 4: Paired Activity

Learning Objectives for Listening and Speaking:

- *Engage in longer dialogues and conversations.*
- *Understand and give directions properly.*
- *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*

Students will be put in pairs of the same sex. The teacher will present a hypothetical situation to the students: Students will be asked to design their ideal school. They will plan by taking notes of the colour and the structure of the buildings, the surroundings [gardens, playgrounds etc.] and the location. While designing their school, students will make notes for the reasons/justifications to support their choices. After everyone completes their work, the pairs (in turns) will present their drawings and descriptions to the class. They will have to justify their choices and ask their friends to vote for their school. The pair who has the majority of votes will win the competition.

Note to the teacher: *The teacher is reminded to be alert to issues of gender stereotyping that may occur in the designs. If most girl pairs choose to have pink buildings, swings in the play ground, and flower gardens; whereas more boy pairs have darker coloured buildings, football fields, sea-saw games etc. the teacher should broach the topic of sex-role stereotyping. She should ask students why they think that girls and boys made the choices they did. If decisions were made because of stereotypes, the teacher will discuss how these attitudes were formed and if that is the way things should be. She will also ask students to speculate on how some of these attitudes could be changed.*

2. Together - Carolyn Mamchur

Genre: Poetry

Rationale:

Sometimes, as much as we love somebody, we tend to hurt them unintentionally by the things we say or do without thinking. This poem has been selected because this poem shares an experience that many students will be able to identify with – making a thoughtless remark to someone we love. How do you feel after such an incident? How do you deal with it?

Activity 1: Pre-Reading (Making Personal Connections)

Learning Objectives: Listening and Speaking

- Use the listening and speaking skills developed in earlier classes.
- Engage in longer dialogues and conversations.
- Use appropriate vocabulary to talk about concrete and abstract ideas.
- Respond appropriately to both the message and the tone of the speaker.
- Enjoy listening to and speaking English.

Learning Objectives: Reading and Literature

- Make life to text connections.

Students will talk about the relationship they share with their parents, either their mother or father or both. These questions or similar ones may be used:

1. Who is in your family?
2. How many brothers and sisters do you have? Are they older or younger to you?
3. What does your father do?
4. What does your mother do?
5. Does your mother or father spend some time alone with you?
6. (If “no” to question 5) Would you like to spend some time alone with him or her?
7. What are the things that you would like to do with one of your parents? Why?
8. What do you do together?
9. What do you like the best about your times together?
10. Is there anything you dislike about your times together?

Activity 2: Reading Aloud

Learning Objectives: Reading and Literature

- Use the reading strategies developed in earlier classes.
- Make text to life connections.
- Build vocabulary and use pronunciation skills to pronounce words clearly.
- Enjoy reading as a learning activity.

The teacher will read the poem aloud for the students emphasising pronunciation and rhythm.

She may also incorporate **choral reading** in the class. For this activity, she will divide the class into groups. Each group will read aloud a section of the poem. Some words or phrases need to be stressed by reading loudly, softly or slowly.

The poem may be read this way several times. The teacher may also change the groups and read aloud again.

Activity 3: Discussion (*Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation*)

Learning Objectives for Reading and Literature

- *Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship and loyalty among others.*
- *Make text to life connections.*

Learning Objectives for Listening and Speaking

- *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Respond appropriately to both the message and the tone of the speaker.*

The teacher will put the students in groups of four or five to discuss the poem and come to an understanding of what the poem is saying. Questions, like the following, will be written on the chalkboard or on chart paper:

- a) What is the title of the poem?
- b) Who is the poet?
- c) Who is the speaker in the poem?
- d) How many people are there in the poem?
- e) What is happening in the poem?
- f) Is the speaker male or female? Why do you think as you do? Does it matter if the speaker is a boy or a girl? Why or why not?
- g) Why does the speaker dislike the way the mother is eating the apple?
- h) How does the mother react? Why do you think she reacts that way?
- i) Have you ever said anything to a parent that you regretted saying? Why do you regret saying it?
- j) How else could the mother possibly react to what her child said to her?
- k) When the poem ends, do you think the speaker is happy? Why or why not?
- l) Why do you think the speaker wishes things to be like they were before?

After the students have had time to discuss the questions in their small groups, the teacher will lead a whole class discussion based on the questions above. There may not be agreement on all answers but this is fine as long as each group defends its position.

Activity 4: Writing

Learning Objectives for Writing

- *Use the writing strategies developed in earlier classes.*
- *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- *Use the writing process to make their writing more effective.*
- *Write using a wider variety of forms encountered in their reading.*
- *Enjoy writing by participating in a community of writers.*

The special person the poet wrote about was her mother. Write a poem or a letter to the special person with whom you've had an experience (as the poet did with her mother) which you regret. Write how you want to make up for what you did or said if given a second chance. Follow the Writers Workshop model.

Some students may choose to add this piece to their writing portfolio.

3. The Wise Old Woman - Yoshiko Uchida

Genre: Short Story (Folktale)

Rationale:

As amazing as it sounds, parents need our love and support as much as we need theirs; especially more so, when they become older. This story has been chosen because it talks about values that are very close to Bhutanese hearts. Besides having an interesting plot, this story also talks about family love and wisdom of the old people.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- Respond to texts that they have read and talk about them.
- Use appropriate vocabulary to talk about concrete and abstract ideas.
- Respond appropriately to both the message and the tone of the speaker.
- Enjoy listening to and speaking English.

The teacher will review what a folktale is (refer to the Glossary). Some suggested questions to broach the topic are:

- Do you remember any stories you heard from your grandparents or parents? (Ask a few students to re-tell them in the class.)
- Do you remember some of the stories you read in class 4?
- Has anyone else heard the same story before?
- Where did you hear it?

The teacher tells the students that the story they are going to read is a folktale. The teacher highlights the conflict in the story by mentioning that the conflict in *The Wise Old Woman* is that a big threat is overcome by performing impossible tasks.

Activity 2: Making Predictions

Learning Objectives: Listening and Speaking

- Read fiction text for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage, among others.
- Listen to, read and talk about texts for extended periods of time.

Learning Objectives: Listening and Speaking

- Engage in longer dialogues and conversations.
- Use appropriate vocabulary to talk about concrete and abstract ideas.
- Enjoy listening to and speaking English.

The students in pairs will read this story. They will be given a form like the one below (or the teacher may draw the form on the board and have the students copy it in their notebooks). Each pair of students will read the story two pages at a time. At the end of each two-page reading, they will stop and make a prediction about what will happen next. They will also fill in the “what actually happened” section from the previous two pages.

Page Numbers	Prediction	What Actually Happened

Pairs will share their predictions with the class. Students should notice that their predictions near the end should be close to what actually happened in the story since they have more information as the story progresses. However, no predictions are ever “wrong” but students should be able to explain their thinking.

Activity 3: Discussion (*Knowledge, Comprehension, Analysis, Synthesis, Evaluation*) **Learning Objectives: Listening and Speaking**

- *Engage in longer dialogues and conversations.*
- *Respond to stories they have read and respond to them.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Enjoy listening to and speaking English.*

After the story is read the teacher will lead a whole class discussion. The following questions may be asked:

1. Why do you think the lord said that people over 70 years old were not useful?
2. What would you have done if you were the young farmer?
3. What details tell you how the mother and son felt about each other? (Encourage students to quote for the text to support their thinking.)
4. What three tasks did Lord Higa set for the young lord? Why were they “impossible”?
5. How did the old woman solve each task? What does that tell you about her?
6. Does it surprise you that she was able to do that? Explain.
7. Would an old man have been able to solve these tasks? Why or why not?
8. What is the moral of the story?
9. What are the features that make this story a folktale?
10. How are old people treated in Japan now?
11. How are old people treated in Bhutan?
12. How do you think old people should be treated?

Activity 4: Structure of Story

Learning Objectives: Reading and Literature

- *Use the reading strategies developed in earlier classes. (Identify the features of folktales and use them to make meaning in their reading.)*

The teacher will tell the students that often authors give the readers clues about where the story is heading. Certain stories, such as folktales, have a particular format that most of these stories follow. Knowing the distinguishing features of folktales will help students predict what will happen in the story. If we watch for these clues, they help us read better.

The teacher will draw the following table on chart paper or on the chalkboard. She will explain one or two entries. She will make worksheets filling up the left column and keeping the right column blank and distributing them to the class. Students will be asked to fill in the right column using the examples from the chart as models. Students are instructed to look for the phrases in the story.

How or When the Words are used	Special Words and Phrases
At the beginning of the story	Long ago in the wooded hills of Japan
To Tell how people talked	The Lord declared; the warriors thundered; he exploded in anger
To describe characters	Cruel young lord; fierce warriors
To tell when things happened	From that day; when three suns have set and three moons have risen; henceforth
To tell about how or where the characters went	Until the trees hid the sun; in the dark shadows of the night; galloped into the small village like a sudden mountain storm
To end the story	From that day on; lived in peace for all the days of their lives

Table for Activity 3: Language used in Stories

Source: *Teacher's Guide 4: Nelson Language Arts: Times to Share* page 146

Activity 4: Writing

Learning Objectives: Reading and Literature

- *Make life to text connections.*

Learning Objectives: Writing:

- *Use the writing strategies developed in earlier classes.*
- *Spell correctly the words they are using.*
- *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- *Enjoy writing by participating in a community of writers*

Instructions: You [students] will write a letter to one of your grandparents (or both) and tell them how you feel about them. Your letter should also show your appreciation to them by quoting specific examples of what they have done for you. You may also wish to go back and read *All the Places to Love* again for some ideas. The teacher may also brainstorm with the students a list of things their grandparents do for them.

A Writers Workshop format may be used.

Some students may choose this as an example of their best writing and include it in their portfolios.

4. Some Children Are - Jo Tenjford

Genre: Poetry

Rationale:

Children find unconditional love and acceptance in their homes. When they discover the world outside this home, a whole new realm of discovery opens up. One of the amazing discoveries is how the children throughout the world are so different from them, yet so similar. This poem has been selected because it is written in a new structure. Students can learn and imitate it. It also has a subject and a theme that Bhutanese children can relate to on a national as well as universal level.

Activity 1: Pre-Reading: Making Personal Connections

Learning Objectives: Listening and Speaking

- *Speak using correct question tag.*
- *Use the listening and speaking skills developed in earlier classes.*
- *Engage in longer dialogues and conversations.*

The teacher will bring to class some pictures of children from different parts of the world. Students are asked to identify some of the differences and the similarities in the children. There will be some discussion on the differences and the similarities, for example, “Are the differences more important than the similarities?”

Activity 2: Reading Aloud

Learning Objectives: Reading and Literature

- *Use the reading strategies developed in earlier classes. (Recognize the musical qualities (rhythm) of poetry.*
- *Recognize that poems have unique structural features like stanzas.*
- *Make text to life connections.*

The teacher will read the poem aloud to the class, paying close attention to pronunciation, enunciation and rhythm. After the first reading, she will stop and help the students figure out the meanings of some of the specialized vocabulary. For example, in the third stanza, the students should be able to figure out that “oui”, “ja”, etc. mean “yes” in other languages. (*oui – French, ja – Swedish, si – Spanish*). The same can be done with the articles of clothing in stanza 5. Then she will have an echo reading with the teacher reading a section and the students reading it after her. The teacher will divide the class up into 7 groups and assign each group one stanza to read as a **choral reading**.

After the students have read the poem, the teacher will point out that she noticed that all groups read their stanza the same way. She will read part of a stanza emphasizing the rhythm and ask why they all read it that way. She will also point out that this is called **rhythm** and that rhythm is a quality of poetry.

Activity 3: Discussion (Knowledge, Comprehension, Application, Analysis, and Evaluation)

Learning Objectives: Reading and Literature

- Recognize that poems have unique structural features like stanzas.
- Make text to life connections.
- Build vocabulary and use pronunciation skills to pronounce words clearly.
- Use the dictionary to find variant meanings of words.
- Listen to, read and talk about texts of their choice for extended periods of time.
- Enjoy reading as a learning activity.

Learning Objectives: Listening and Speaking

- Engage in longer dialogues and conversations.
- Respond to different speakers with questions and supportive comments in formal and informal contexts.
- Use appropriate vocabulary to talk about concrete and abstract ideas.
- Enjoy listening to and speaking English.

The teacher will lead a group discussion using the following questions:

- What are some of the colours of children mentioned in the poem?
- Are the type of clothes worn by the children all over the world the same? The teacher will ask, “Who wears sweaters? Rebozos?” etc. (*She may have to look up some of the answers herself or have the students research some of the articles mentioned.*)
- What do Bhutanese wear?
- What languages do different children speak in the poem? [*‘yes’ – English; ‘oui’ – French; ‘ja’ pronounced as ‘yah’ – Swedish; ‘si’ – Spanish*]
- What are some other languages that children speak?
- What does the last stanza talk about?
- If children from Norway are called Norwegian, what are children from Bhutan called?
- Can the children from Bhutan live in Igloos? Why or why not?
- How are all the different children in the world alike in the end?
- Almost every stanza in the poem ends “the children like you” – do you agree with the poet? In what ways do you think the children around the world are similar or dissimilar to you?

Activity 4: Writing

Learning Objectives for Writing:

- Use *spelling strategies and the dictionary to enhance the mechanics of their writing.*
- *Spell correctly the words they are using.*
- Use *punctuation – capital letters, full stops, question marks, commas and quotation marks (inverted commas) – correctly.*
- Use *the writing process to make their writing more effective.*
- *Write using a wider variety of forms encountered in their reading.*
- *Enjoy writing by participating in a community of writers.*

Students now work in the same groups they worked in earlier. In their groups they will read silently and then follow the instructions:

- One member from each group can present to the class.
- Discuss in groups what your stanza/ balloon talks about.
- Write down the main idea of the stanza/ balloon.
- Students should be encouraged to ask questions and share their comments.
- Now in the second part of the activity, using *All Children Are* as a model write about this in the Bhutanese context. For example, the first group will write about the colour of the Bhutanese children; the second about the different kinds of food eaten across the country which are associated best with different places like *phuta*, *boentey*, *shel-roti* to name a few; the third can talk about different Bhutanese languages; the fourth about different kinds of Bhutanese clothes; the fifth about different kinds of houses in Bhutan; the sixth about different regions in our country like *ngalop*, *sharchop*, *lhotshampap* and *layap*; and the last group will talk about the importance of having unity no matter what all these differences are. Students may choose to write in poetry or prose.
- An extension activity: After the children have discussed and written, they may make paper cut-outs of shapes that represent their group and display it in the class for others to read and share. Some suggested shapes are: Group 1 = Head; Group 2 = any food; Group 3 = shape of a mouth with the tongue hanging out; Group 4 = any clothes; Group 5 = any house; Group 6 = Bhutan map; Group 7 = paper puppets (children holding hands). A copy of this can be included in their portfolios.

5. The Tree House - Lois Lowry

Genre: Short Story

Rationale:

The newly discovered world of friends is riddled with its own ups and downs. This story was chosen because it talks about how children have differences, but how these differences are overcome by something much stronger – the need for friendship and acceptance.

Activity 1: Pre-Reading: Making Predictions

Learning Objectives: Listening and Speaking

- *Enjoy listening to and speaking English.*
- *Engage in longer dialogues and conversations.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Enjoy listening to and speaking English.*

The teacher will ask students to look through the pictures in the text and ask them the following questions: What do you see in the pictures? What is happening in the pictures? What do you think the story is going to be about? (*Teachers are reminded to accept all predictions that children make but may question predictions to ascertain what causes the students to think as they do.*)

The teacher will then ask students if they know anything about tree-houses. If students are unaware, then teacher will inform them of the use of tree-houses as hideaways (secret places) for the children in the west. It is a little space they can call their own. The teacher may ask the students if they had a tree-house. What are the things they would keep there; what would they do in the tree-house; who would be allowed to visit them in their tree-house?

Activity 2: Guided Reading

Learning Objectives: Reading and Literature

- *Use the reading strategies developed in earlier classes.*
- *Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship and cooperation among others.*
- *Make text to life connections.*

Learning Objectives: Listening and Speaking

- *Use appropriate vocabulary to talk about concrete and abstract ideas.*

The teacher will read the story aloud one or two paragraphs at a time. Student volunteers will paraphrase the main points. More than one student may help paraphrase a paragraph.

Teacher will fill in where necessary or ask some probing questions. This process is repeated throughout the reading of the text. To vary the reading, sometimes fluent students may read the paragraphs aloud. The teacher will correct pronunciation where necessary. The teacher is reminded to involve all the students either in reading or paraphrasing.

Activity 3: Story Map

Learning Objectives: Reading and Literature

- *Employ the features of fiction texts to help them make meaning in their reading.*
- *Make text to life connections.*

Learning Objectives: Writing:

- *Spell correctly the words they are using.*
- *Use punctuation – capital letters, full stops, question marks, commas and quotations marks (inverted commas) – correctly.*

After the story has been read, the teacher will introduce the idea of **story map** to the students. *(Story maps are done in a number of ways but always for the same purpose – to draw students’ attention to the elements that all good stories share. Stories have characters and happen in a particular place and time [setting]. In most stories, the characters have some goal they want to achieve or problem they want to solve. The events lead to some kind of resolution or solution. Sometimes stories have implicit morals or themes from which we hope children learn.)* She may use a chart like the one below to do the story map for *The Tree House* together with the students. *(Students will be given the opportunity to do story maps individually with other stories as the term progresses.)*

Story Map	
Main Characters:	
Setting (Time and Place):	
Problem or Goal: Event 1: Event 2: Event 3; Event 4: Event 5:	
Solution:	
Story theme or Moral:	

Activity 4: Reading and Writing (*Knowledge, Comprehension, Analysis*)

Learning Objectives for Reading and Literature

- *Read fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage among other.*
- *Use the dictionary to find variant meanings of words.*
- *Make text to life connections.*

The children will be divided into smaller groups and each group will be given a question card. They will work in groups to answer the questions. At the end of the work, the answers can be discussed in the whole class. Some suggested questions for the question cards are:

- What did Chrissy put in her tree house?
- Why did Chrissy not want to share her tree house with Leah?
- Compare and contrast Chrissy and Leah's tree houses. (Students may use a Venn diagram to do this.)
- How did the tree-houses change their friendship?
- What made Leah and Chrissy friends again?
- What did the friends exchange with each other to put in their tree houses?
- How does the story end? Do you like the story ending? Why or why not?
- What did you learn about friendship from this story?
- Leah and Chrissy used a wide board and made it into a bridge between their tree houses. Chrissy also says the "the *very* best part is the bridge." Use the dictionary and write down the various meanings of the word "bridge". Make sentences with the different meanings of 'bridge' in connection to the story of Chrissy and Leah.

Activity 5: Writing

Learning Objectives for Writing:

- *Use punctuation – capital letters, full stops, question marks, commas and quotation marks – correctly.*
- *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- *Write using a wider variety of forms encountered in their reading.*

Ask the students to write about a fight/quarrel they have had with their best friend, and also write about how they became friends again. You may wish to use a story map to organize your story before you start.

A Writers Workshop may be followed. Some may add this piece to their portfolios.

6. We Take Care of Each Other - Lindsey as told to Paula MacGuire

Genre: Narrative Essay [Non-fiction]

Rationale:

Not all families are lucky to stay together. But families who live apart can still be happy and love each other without bitterness. This piece has been selected because it gives an honest and positive outlook on what is often considered negative – divorce. This piece makes a strong statement that every member of the family has the responsibility and the power to keep the family happy. The fact that the narrative voice is a child's voice adds to our belief that our children can relate to this piece.

NOTE: *The teacher is advised to prepare meanings to new words like 'awkward', 'conservative', 'counselling' and to idioms like "plays everything by the ear" etc beforehand. The teacher will decide which words and phrases may give her class difficulty.*

Activity 1: Pre-Reading: Making Personal Connections

Learning Objectives: Listening and Speaking

- *Speak using correct question tag.*
- *Engage in longer dialogues and conversations.*
- *Respond to different speakers with questions and supportive comments in formal and informal contexts*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Respond appropriately to both the message and the tone of the speaker.*
- *Enjoy listening to and speaking English.*

(The teacher is advised to treat this essay and the discussions that follow as sensitively as possible, especially more so if there are children in the class who live in single parent families.)

The teacher will take three pictures of different family structures to class. If possible, have pictures of Bhutanese families. (If pictures are not available, the teacher may wish to use scenarios to describe the family situations suggested below. For example, she may say: "Tashi and Dorji are the children of Sonam and Tshering. They live in Thimphu, where Sonam is a primary teacher and Tshering works as a reporter for the *Bhutan Observer*.") Also, if the teacher knows of another family situation in her class (blended family, grandparents raising their grandchildren) she should include these situations in her pictures of scenarios.

*The **first picture** will have both the parents and a few children.

*The **second picture** will have a single mother with a few children.

*The **third picture** will have a single father with a few children.

Now, the teacher will ask students to choose one family (from the three pictures) that they

would want to belong to, and to state the reason for their choice.

One expected answer is that most students will choose the first picture, their most obvious reason being that a “whole” or traditional family equals a “happy” family, and an “incomplete” or non-traditional family, by the same token, equals an “unhappy” family. However, some students may choose the second or third picture if it better reflects their family situation.

The teacher can encourage students to list some disadvantages and advantages of the different family structures she has pictures for or has described. Encourage students to come up with suggestions on how non-traditional families can also be “happy”. The teacher needs to be sensitive to the situations of the students in her class. She may prompt where necessary.

Activity 2: Guided Reading

Learning Objectives: Reading and Literature

- *Read non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, and loyalty among others.*
- *Make text to life connections.*
- *Build vocabulary and use pronunciation skills to pronounce words clearly.*

Learning Objectives: Listening and Speaking

- *Engage in longer dialogues and conversations.*
- *Listen to explanations and take notes.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Respond appropriately to both the message and the tone of the speaker.*

The teacher will write one question at a time for each paragraph on the board. After the question is written on the board, the teacher will read aloud the paragraph. Where necessary, the teacher can also give meanings for the difficult words so that the flow of the discussion is not disturbed. After the paragraph is read, the students will answer the question in their own words. The teacher may then ask some more detailed questions which are also listed to ensure that the students have really understood the text. Students will be asked to make appropriate notes as the discussion continues. Students will also be encouraged to clarify their doubts with the teacher by asking questions.

The suggested questions are as follows:

1. (For 1st Paragraph) With whom does the narrator stay? (written on the board)

(Questions to discuss further)

- Where does the father stay?
- Is the narrator close to her father?

2. **(For 2nd Paragraph)** How did the father's second marriage affect the family? (written on the board)
(Questions to discuss further)
- Why did the sister get upset?
 - Why didn't the narrator get upset?
 - Did the father mean to hurt the family by re-marrying? (The teacher may prompt how the emotional needs of the father are as important as those of his children, and this should also be understood and respected by his children)
3. **(For 3rd Paragraph)** How did the family manage without the father? (written on the board)
(Questions to discuss further)
- Did the narrator miss her father?
 - Did her missing or not missing her father have anything with the way her mother had raised them?
4. **(For 4th Paragraph)** What were the hardships faced by the family in the father's absence? (written on the board)
(If need be, the teacher may mention the cultural difference where dating casually for single mothers in the West is quite common. Like discussed earlier, the emotional needs of the mother are just as important as those of her children, and should be understood and respected.)
5. **(For 5th Paragraph)** How does the family take care of each other? (written on the board)
(Questions to discuss further)
- How did the mother manage to keep her children together?
 - How is the mother different from the father?
 - Do you think the father missed out on anything while the children were growing up? Explain.
 - What kind of a relationship does the mother share with her children? What do you think about this kind of relationships?
6. **(For 6th Paragraph)** What is the kind of relationship her father and mother *now* share? (written on the board)
(Questions to discuss further)
- Why did the mother and father separate?
 - Do you think what the narrator's grandmother feels about women in general is true in Bhutan today? Debate.
 - What expectations are placed on girls in Bhutan by the family and the community?

- What expectations are placed on boys in Bhutan by the family and the community?
- Was the parents' decision not to involve the children in their fights a good one? Discuss.

7. **(For 7th Paragraph)** How important are her brother and sister to the narrator? (Written on the board)

(Questions to discuss further)

- How did the narrator's brother and sister help her?
- Do you think that sometimes your brothers and sisters understand you better than your parents? If so, give examples to support your answer. If not, explain why not.

Activity 3: Summary

Learning Objectives: Listening and Speaking

- *Listen to explanations and take notes.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*

As a whole class, student volunteers can summarise the essay by breaking it into paragraphs. They may wish to refer back to the notes they took while doing Activity 3. If necessary, the teacher can help highlight the key ideas / themes such as:

- Sometimes families get broken, be it through divorce, death or something else.
- All families, with or without both parents, can be happy families.
- It is important for family members to love, understand, respect and forgive one another at all times – be it good times or bad.
- Each family member must share the responsibility to stay happy and help other family members to be happy too.

Activity 4: Writing

Learning Objectives: Writing:

- *Use the writing strategies developed in earlier classes.*
- *Spell correctly the words they are using.*
- *Use punctuation – capital letters, full stops, question marks, commas and quotations marks (inverted commas) – correctly.*
- *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- *Use the writing process to make their writing more effective.*
- *Enjoy writing by participating in a community of writers.*

Students will write about a brother or a sister who has helped them through a difficult time. If a student is an only child, then she/he can write about the experience of being an only

child and tell if there were times when she/he wished for a brother or sister.

OR

Respond to **one** of the following statements:

“The end of a marriage can strengthen the bonds between children of divorcees”

“We all live here, this is our house, and we have to make it work,”

Some students will be asked to volunteer to read their work in class. All may display their work so that their friends can read and share their comments.

UNIT 3

THEME: *Humour*

General Introduction for the Thematic Unit:

As times and societies change, they create new demands and pressures on our lives. We have to learn to live with people with different views and beliefs and that takes a lot of adjusting and negotiating. We have to fit in the society and be accepted by others. Our old values and certainties are often under threat. These often create tension and discomfort in us. Our life becomes ordered and restrictive. We lose the natural rhythm of our life and become restless and tired. We need an outlet. We need to relieve ourselves. Humour is a great way to do that.

Humour allows us to unwind, to relax, to recreate, to let go, to indulge in little creative mischief. Humour tolerates and celebrates absurdities, oppositions, ambiguities, and abnormalities. Humour is accommodating, forgiving and creative. There is not only fun and laughter in humour. Humour is inherently laced with wisdom and is always pro-life.

In the language of Albert Nimeth, humour reduces health-sapping tensions, relaxes tissues, exercises our organs, stimulates our heart-beat, improves circulation, dispels anxiety and provides an excellent coping mechanism.

Laugh and the world laughs with you; cry and the world cries with you. A world without laughter and smiles, jokes and jests, eccentricities and oddities, foibles and fallacies, contradictions and mistaken identities, would be unliveable. Humour has healing and curative powers. It is important to create opportunities to celebrate the lighter side of life.

Unlike in the past, young children are already under a lot of pressure and anxiety. The serious and austere environment of the school does not help either. Literature provides wonderful opportunities to enjoy and appreciate humour. The selections in this course permit teachers and students to tickle their funny bones and celebrate fun and laughter. Teachers need to guide the students to enjoy the humour as well as help them to know the strategies that writers use to create and celebrate humour.

Main Texts:

- | | | |
|----|---|-----------------|
| 1. | The Owl and the Pussy-Cat - Edward Lear | Classical Poem |
| 2. | The Great Mouse Plot <i>by Roald Dahl</i> | Narrative Essay |
| 3. | The Mirror <i>by Pleasant DeSpain</i> | Short Story |
| 4. | Six Wise Men <i>by John G Saxe</i> | Poem |
| 5. | Did I Order An Elephant <i>by Marcello Argilli</i> | Narrative Essay |
| 6. | Jean-Claude's Island <i>by Natalie Savage Carlson</i> | Short Story |

1. The Owl and the Pussy-Cat - Edward Lear

Genre: Poetry

Rationale:

'The Owl and The Pussy Cat' by Edward Lear is a beautifully illustrated poem. It takes the reader on the delightful voyage of the Owl and the Pussycat as they sail across the sea and travel into lush jungles, all by the light of the moon. Filled with rich detail and breathtaking artwork, this is a glowing tribute to the power of true love.

Activity 1: Building Background

Learning Objective: Listening and Speaking

- Respond to books that they have read or talk about them
- Engage in longer dialogues and conversation
- Enjoy listening to and speaking English

The teacher will ask students to share some of the funny incidents or stories that they have read or watched about the cartoon characters. If the children are not able to share about cartoon characters, teacher can give examples like: Tom and Jerry, Chota Bheem, Dorimon, Ben10, Oggy, Ap Bokto. Ask students to give reasons why they find the characters funny.

Activity 2: Title Testing

Learning Objectives: Listening and Speaking

- Engage in longer dialogues and conversation
- Enjoy listening to and speaking English
- Deliver short speeches on topics of their choice

Learning Objectives: Reading & Literature

- Use the reading strategies developed in earlier classes
- Enjoy reading as a learning activity

Teacher will ask students to look at the title of the poem and ask what they think the poem will be about. Accept all responses.

Activity 3: Vocabulary

Learning Objective: Reading and Literature

- Build vocabulary and use pronunciation skills to pronounce words clearly
- Use the dictionary to find variant meaning of words

Teacher will introduce the unfamiliar words which includes; *pound, wrapped, elegant, wig, shilling,*

mince, quince, runcible spoon. Teacher will write each word in a sentence that gives a clear indication of the meaning for the word. The first one is done as an example in the table below. Distribute the worksheet and instruct to complete the table given below. Teacher will evaluate their work.

Sl. No	Words	What I think it means	Dictionary Meaning
1	Pound	I need ten-pounds to buy a T-shirt.	The basic monetary unit of the UK.
2	Wrapped		
3	Elegant		

Activity 4: Reading Aloud

Learning Objective: Reading and Literature

- *Read for explicit and implicit meaning.*
- *Recognize that poems have unique structural features like stanzas*
- *Enjoy reading as a learning activity*

Teacher reads the poem aloud paying close attention to pronunciation and enunciation. The students will follow in their books. Divide the students into three groups and distribute the stanza to each group as below:

Group 1 – “The Owl and the Pussy cat What a beautiful Pussy you are!”

Group 2 – “Pussy said to the Owl with a ring at the end of his nose.”

Group 3 – “Dear pig you are willing to They danced by the light of the moon”.

Teacher will make each group to read the given stanza aloud in turns.

Activity 5: Respond to Reading

Learning Objective: Listening & Speaking

- *Use the listening and speaking skills developed in earlier classes*
- *Respond to books/ texts that they have read*
- *Respond appropriately to both the message and tone of the speaker*

Learning Objective: Reading and Literature

- *Read for explicit and implicit meaning.*
- *Enjoy reading as a learning activity*

Teacher will display the following questions and lead the whole class discussion.

1. What colour was the boat they started out in? – Green
2. Why do you think they needed plenty of money? – Ship seemed to be very fancy
3. What did the owl tell the pussy cat in the song? – She was beautiful.
4. Did the pussy cat like the son? How do you know? – Yes, she wanted to marry him.

5. Why do you think they went to the island in a smaller boat? Perhaps ship was not stopping.
6. Who married them? – A turkey
7. What did they eat at the wedding feast? – Mince and quince
8. How did the poem end? – They danced on the beach.
9. Do you like this poem? Why or why not? – Accept any responses

Activity 6: Rhymes

Learning Objective: Writing

- *Use the writing strategies developed in earlier classes*
- *Spell correctly the words they are using*
- *Use punctuation correctly*
- *Write using variety of forms encountered in their reading*
- *Enjoy writing as a learning activity*

Learning Objectives: Listening & Speaking

- *Use the listening and speaking skills developed in earlier classes*
- *Engage in conversations*
- *Listen to explanation and take notes*
- *Enjoy listening to and speaking English*

Learning Objective: Reading and Literature

- *Read for explicit and implicit meaning.*
- *Enjoy reading as a learning activity*

Teacher will introduce internal rhymes and cite examples from the first stanza as given below:

“They took some honey and plenty of money”

Teacher will instruct the students to find the internal rhymes from remaining stanzas and share to the whole class. In addition, teacher will ask students to think of some rhyming words of their own. Using those rhyming words as internal rhymes, children will write a stanza and display their work in the classroom.

Activity 7: Writing Story

Learning Objective: Writing

- *Use the writing strategies developed in earlier classes*
- *Spell correctly the words they are using*
- *Use punctuation correctly*
- *Write using variety of forms encountered in their reading*
- *Enjoy writing as a learning activity*

2. The Great Mouse Plot - Roald Dahl

Genre: Narrative Essay

Rationale:

This narrative essay is an excerpt from Boy by Roald Dahl and was chosen because children can identify with the situation and the characters. Children will enjoy discussing the situational humour of the piece and the open-ended conclusion.

Activity 1: Pre-reading

Learning Objective: Reading and Literature

❖ *Build their vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will present the following words to the students: *prised, modesty, desperado, tremendously, strutting, victim, malignant, suspiciously, trooping*

To do this, the teacher will prepare a sheet with the words listed at the top of the sheet, followed by sentences in which each word is used in context. Under the sentences, the words are listed in one column and the meanings listed at random in the second column.

The teacher will introduce the words by pronouncing each word clearly and have the students to repeat the words after her. Students will then be required to read the sentences and match the words with the correct meaning. The teacher will check the exercise with the class. Any meanings that are still unclear will be clarified by the teacher or another student.

Activity 2: Prediction

Learning Objective: Reading and Literature

❖ *Make life to text connections.*

Learning Objective: Listening and Speaking

❖ *Respond to different speakers with questions and supportive comments.*

The teacher will display the second paragraph beginning “One day when we lifted...” and ending “...‘what shall we do with it?’ he cried.” on chart paper or on the chalkboard. She will ask the following questions:

- What do you think was lifted? What is “it” in the first sentence?
- What do you think the treasures are?
- What was the “exciting discovery”?
- What will they do with it?

The teacher will accept any answer the student gives but she may ask why the student is thinking like he does. For example, if the student says “it” is a chest, she may ask why he thinks it is a chest. The teacher may write the predictions on the board and check them again after the text is read. After reading the selection, students will revise their predictions based on what they have read. The teacher should emphasize that predictions are never wrong but that we revise what we think as we gain more information.

Activity 3

Learning Objective: Reading and Literature

- ❖ *Read non-fiction text for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation and courage.*

Students will read the selection silently. After reading, check the predictions. Comment on ones that were accurate. Explain that other predictions were not wrong because we did not know the whole story. Mention that we always revise our predictions as we read.

Activity 4: (comprehension, analysis)

Learning Objective: Reading and Literature

- ❖ *Read non-fiction text for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation and courage.*
- ❖ *Listen to, read and talk about texts for extended periods of time.*

Learning Objective: Listening and Speaking

- ❖ *Respond to a text that they have read and talk about it.*
- ❖ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*

Mrs. Pratchett is portrayed by the narrator as a villain. In groups of 4 or 5, have the students discuss the following questions:

- From this essay, what do we know about Mrs. Pratchett? Students should be able to point out that she has dirty hands, malignant pig-eyes, and she is mean to the boys when they are in the store (“I don’t want the lot of you troopin’ in ‘ere ...”).
- Who gives us these details about her?
- Are these details accurate? Why or why not?
- Do you think other customers would describe Mrs. Pratchett in the same way? Why or why not?
- How do you think Mrs. Pratchett would describe the boys?

Each group will report their answers to the whole group. The teacher may wish to introduce the idea of **bias** to the students. It is obvious from the plan that the boys devise that they do not like Mrs. Pratchett because of the way she treats them, yet the reader also sees how they treat her by placing the rat in the candy jar. As readers we need to recognize that narrators and authors have ideas that they want us to accept and they sometimes just present their perspective without giving the other perspectives. This is called bias.

Activity 5: After Reading

Learning Objective: Reading and Literature

❖ *Employ features of humorous texts to help them make meaning in their reading.*

This narrative is considered by many to be funny. Is this a funny story? Why or why not? Students will be asked to quote sections from the text to support their opinions. The teacher will discuss **situational humour** with the students. Sometimes something is funny because of the situation in which it occurs. Putting a rat in a candy jar would not be considered funny by most people but is regarded as funny in this instance because of the unlikable character of Mrs. Pratchett.

The teacher may wish to continue the discussion of whether or not the story is funny as not all students will necessarily concur with the narrator of the essay. This could lead to a discussion about whether or not the boys were justified in doing what they did.

Activity 6: Writing

Learning Objective:

❖ *Develop ideas more effectively in longer paragraphs in which they use simple sentences.*

❖ *Enjoy writing by participating in a community of writers.*

What do you think happens next? Write one or two paragraphs telling what happened at Mrs. Pratchett's candy shop after the boys left. Consider whether or not Mrs. Pratchett will figure out who put the dead rat there. Also, try to maintain the same tone that Dahl used.

After students have had time to draft their pieces, they will get together in groups to share what they have written. Each group will choose one piece to share with the whole class.

3. The Mirror - Pleasant DeSpain

Genre: *Short Story*

Rationale:

Activity 1:

Pre-reading: Oral discussion

Learning Objective: Listening and Speaking

❖ *Enjoy listening to and speaking English.*

The teacher will ask the students to imagine the reactions of various members of their families to a mirror if they had never seen one before. How do you think your mother would react? Your grandmother? grandfather? little brother? little sister?

She will then write the title of the story, *The Mirror*, on the board. She will ask the students to predict what the story will be about. She will accept any reasonable response.

Activity 2: Story Map

Learning Objective: Listening and Speaking

❖ *Use appropriate vocabulary to talk about concrete ideas.*

Story Map	
Main Characters:	
Setting (Time and Place)	
Problem or Goal:	
Event 1:	
Event 2:	
Event 3:	
Event 4:	
Event 5:	
Solution:	
Story Theme or Moral:	

Learning Objectives: Reading and Literature

❖ *Employ the features of fiction texts to help them make meaning in their reading.*

Students will be put in groups of 4 or 5 and read the story together. They may choose to take turns reading sections of the story or some students may volunteer to read parts.

After the story is read, students will be asked to discuss the events of the story. Each group will list the events of the story. The teacher will introduce the idea of a story map. (See Glossary) and present the following diagram either on the chalkboard or on chart paper:

Activity 3: Whole Class Discussion (*knowledge, comprehension, analysis*)

Learning Objective: Listening and Speaking

❖ *Respond to texts that they have read and talk about them.*

The teacher will put the students in groups of 4 or 5 and have them discuss the story. She may use the following questions to get the conversation started:

- ❖ Where was the husband going?
- ❖ What did the wife want?
- ❖ How did the husband get confused?
- ❖ What did he buy his wife?
- ❖ How did the mirror cause problems?
- ❖ What did each family member see in the mirror?
- ❖ How was the problem resolved?
- ❖ How would you describe each member of the family?
- ❖ What makes the story funny?
- ❖ Are the characters portrayed as smart people?

After the students have had an opportunity to discuss the story, the teacher will discuss the story with the whole group. She will lead the discussion by having groups give their answers to the questions. She will encourage groups to present differing opinions.

Sometimes it is the characters that make a story funny. When characters behave in a silly or naïve manner, they make ordinary situations funny. We find these situations funny because we know things the characters do not. What do we know that the characters in this story do not know?

Activity 4:

Learning Objective: Language

❖ *Use direct and indirect speech.*

The teacher will introduce direct and indirect speech to the students. She will write the following quotes from the text on the board:

“You are wrong,” the wife said. “It is a pretty *young* woman”

“Return my rice cake!” he shouted and the boy said that a stranger had stolen his rice cake. She will ask for student volunteers to read each of the quotes. What is the difference between the first two and the third? She will point out that the first two are examples of direct speech and the third is an example of indirect speech.

The teacher will demonstrate how the direct speech can be changed into indirect speech and

how indirect speech can be turned into direct speech with the examples above. The teacher will discuss the advantages of using direct and indirect speech.

(Direct speech is used more often in writing stories to give a clearer picture of the character, and to keep the reader interested. Indirect speech makes the story shorter and is often used when the author wishes to summarize.)

Students will be asked to write down five examples of direct speech from the text. They will be asked to change the direct speech to indirect speech.

Activity 5: Reader's Theatre

Learning Objective: Reading and Literature

- ❖ *Enjoy reading as a learning activity.*
- ❖ *Build their vocabulary and pronounce words clearly.*

The teacher will divide the class into groups of 5 to 10, depending on the number of students in her class, and do the story as Reader's Theatre. (See Glossary)

4. Six Wise Men - John G. Saxe

Genre: *Poetry*

Rationale:

Activity 1: Pre-reading

Learning Objective: Listening and Speaking

❖ *Use appropriate vocabulary to talk about concrete ideas.*

Learning Outcomes: Reading and Literature

❖ *Enjoy reading as a learning activity.*

The teacher will ask for six volunteers to be blindfolded. She will also ask for one volunteer to record responses on the chalkboard. Once the students are blindfolded, the teacher will caution the other students to be quiet and not give any hints to the blindfolded students as to what she has concealed from them. From a bag or a box, she will draw out several common objects that the blindfolded students must identify by touch only. It is a good idea to have objects that have a defined texture but that might be confused with something else. Each student will feel the object and tell the teacher what he thinks it is.

After the first blindfolded student has had the opportunity to examine the object, he will tell the volunteer his guess and the volunteer will write his guess on the chalkboard. The second blindfolded student will receive the object and give his guess. After all six blindfolded students have guessed, the volunteer will take the object and place it on the chalkboard ledge under the guesses. This procedure will be followed until all of the items are examined. The teacher may choose to give each of the blindfolded students a turn at guessing the object first. The blindfolds will be removed and the objects displayed along with the guesses of the students. The teacher will lead a discussion to help make connections between the guesses and the actual objects.

Activity 2

Learning Outcomes: Reading and Literature

- ❖ *Enjoy reading as a learning activity.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Recognize that poems have unique structural features like stanza.*

The teacher will read aloud the poem *Six Wise Men* twice. For the third reading, she will divide the class into six groups and each group will assume the role of one of the blind men. The

teacher will then read the first part of each stanza and the groups, in turn, will read the man's response as a choral reading.

Activity 3 (*knowledge, comprehension, analysis, synthesis*)

Learning Outcomes: Reading and Literature

- ❖ *Listen to, read, and talk about text for extended period of time.*

Learning Outcomes: Listening and Speaking

- ❖ *Respond to different speakers with questions and supportive comments in a formal context.*

The students will then read the poem individually. The students will be asked to answer the following questions individually:

- ❖ What part of the elephant's body did each blind man touch? What did each man think the part he touched was?
- ❖ Was each guess reasonable? Why or why not?
- ❖ Explain the last two lines.
- ❖ Why couldn't the men come to agreement?
- ❖ How do you think they might come to agreement?
- ❖ How is this poem like the story *The Mirror*?
- ❖ The students and the teacher will discuss the answers to these questions.

Activity 4:

Learning Outcomes: Reading and Literature

- ❖ *Enjoy reading as a learning activity.*

Read the poem again.

Based on the information given by the six blind men, draw a picture of their elephant.

Activity 5:

Learning Outcomes: Reading and Literature

Recognize that poems have unique structural features like stanzas.

The teacher will ask the students to look at *Six Blind Men* again. Ask: What do you call this form of writing? (A poem) How do you know it is a poem?

It is written in short lines. It is divided into eight sections of six lines each. Who can tell me what those sections are called? (Stanzas)

The teacher may look at the stanzas and have the students note similarities among the stanzas – things like the second, fourth and sixth lines in each stanza rhymes, how the second, fourth and sixth lines are indented etc. These structural features help define *Six Blind Men* as a poem.

5. Did I Order An Elephant? - Marcello Argilli

Genre: Narrative Essay

Rationale:

This essay is another example of situational humour as it deals with the preposterous situation of the narrator receiving an elephant in the mail. Think of the problems an elephant could cause in your day-to-day routines! However, the narrator finds that the elephant is really a blessing in disguise and quite enjoys his unsolicited delivery.

Activity 1: Pre-reading

Learning Outcomes: Reading and Literature

Make life to text connections.

Learning Outcomes: Listening and Speaking

- ❖ *Engage in longer conversations.*
- ❖ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*

Ask the students to share an experience when they received something they were not expecting. This could be an unexpected birthday gift, a gift brought to them by a relative or friend who came to visit etc. Students will be encouraged to tell about their feelings about the unexpected gift and how the gift was a positive thing. Of course, if some students suggest that the gift was an unpleasant surprise, their stories should be encouraged as well.

Activity 2: Prediction

Learning Outcomes: Reading and Literature

- ❖ *Read fiction texts for explicit and implicit meanings.*
- ❖ *Make life to text connections.*

Learning Outcomes: Listening and Speaking

- ❖ *Respond appropriately to both the message and the tone of the speaker.*
- ❖ *Listen to reading and take notes.*
- ❖ *Enjoy listening to and speaking English.*

Learning Outcomes: Writing

- *Spell correctly the words they are using.*

The selection is divided into five parts and will be read to the students by the teacher. The students will not look at the text while the teacher is reading. She will give each student a copy of the chart below. The teacher will read the first section (down to the break in the text) and

ask the students to jot down in a phrase what they think will happen next. The teacher will ask some student volunteers to share their predictions and explain why they think as they do. She will then read the next section and ask students to look at their prediction in column one and write what actually did happen in column two. She may wish to have some students read their predictions and see how close they were. She will continue reading the essay, one section at a time, and have the students make predictions and tell what actually happened, similar to what was done with the first section of the essay. (It is expected that as the reading advances, the predictions will come closer to what actually happens.)

The teacher will ask student volunteers to read what they wrote on their charts. She will encourage them to share why they thought as they did.

Activity 3: Comprehension (*knowledge, comprehension, synthesis*)

Learning Outcomes: Reading and Literature

- ❖ *Read fiction texts for explicit and implicit meanings.*
- ❖ *Make life to text connections.*

My Prediction	What Actually Happened

Learning Outcomes: Listening and Speaking

- ❖ *Respond to texts that they have read and talk about them.*

The students will read the story silently. After students have read the text, the teacher will put them in groups of 4 or 5 to discuss the content of the essay. She may use the following questions to get the conversations started:

- ❖ What did the delivery boy deliver?
- ❖ Why was the elephant not kept in the apartment?
- ❖ Why did the speaker drive the elephant instead of a car?
- ❖ What does the elephant do to become more accepted by the people in the city?
- ❖ How does the speaker feel when the elephant has to go?
- ❖ Is this a funny story? If so, what makes it funny? If not, why not?
- ❖ What would you do if someone delivered an elephant to you? Explain.
- ❖ What would be the best thing someone could deliver to you? Explain.

After the small groups have had an opportunity to discuss the essay, the teacher will lead a whole class discussion to ascertain whether or not the students have understood the main points of the content.

Activity 4:

Learning Outcomes: Reading and Literature

❖ *Enjoy reading as learning activity*

Choose one of the following scenes to illustrate:

- ❖ Nudging the cars gently in the traffic
- ❖ Hostess plying the elephant with pastries at a party
- ❖ Playing with neighbourhood children
- ❖ Touring the city with a group of children on his back
- ❖ Choose another scene of your choice.

Be sure to put a caption under your picture.

Activity 5: Compound Sentences

Learning Outcomes: Language

❖ *Construct compound sentences with two principle clauses joined by a simple conjunction.*

The teacher will write the following sentences from the essay on the board:

1. Hundreds of children signed up for our rides, and their parents showered me with kindness and with gifts.
2. Lots of people asked if I could sell him but it was out of the question.
3. I started taking him out whenever I could because he loved going for walks.

She will ask volunteers to read each sentence out loud. Ask: Is there anything you notice that these sentences have in common? Students may say that they are long or that there are two ideas in each sentence. If they don't mention that there are two ideas in each sentence, the teacher will point this out. She will ask students to identify each of the ideas in each sentence. She will point out that each idea can stand alone as a sentence. Read each clause and ask if it makes sense on its own. She will then ask how the two ideas are joined (and, but, because). She will tell the students that these joining words are called conjunctions. When conjunctions join two complete ideas a compound sentence is formed.

She will ask the students to find other compound sentences in the essay *Did I Order and Elephant?* For more practice, she may ask the students to find some compound sentences in the story *The Mirror*. (There are plenty of examples of compound sentences in *The Mirror*. However, the teacher must be careful not to allow the students to simply pick out sentences that have ideas joined by a conjunction. Each clause must have a subject and a predicate.)

The teacher will then lead a discussion as to why authors use compound sentences. Ideas include: to give their writing variety, to join ideas that are of equal importance etc.

6. Jean-Claude's Island - Natalie Savage Carlson

Genre: Short Story

Rationale:

Activity 1: Vocabulary

Learning Outcomes: Reading and Literature

- ❖ Build vocabulary and use pronunciation skills to pronounce words clearly.
- ❖ Use the dictionary to find variant meanings of words.

There are many words in this story that may be unfamiliar to the students. These include: *ripples, sprinkled, hitched, scour, brim, porch, elegant, crock, bridle, bolt, chomping, hindquarters, shod, whinnied, galloped, sniffled, accused, buff, bruise, smudges, squawked.*

Because of the number of words in the list, the teacher may decide to introduce the vocabulary in two separate activities. She may use the activity suggested below or one of the other vocabulary activities introduced earlier in the unit.

The teacher will write each word in a sentence that gives a clear indication of the meaning of the word. For example: *ripples*: I threw a rock in the pond and watched the *ripples* it made on the surface. Students will be given the words and sentences on a sheet of paper. Under the sentences the words will be listed again and two columns as below:

Word	What I think it Means	Dictionary meaning

Students will read each sentence carefully and write what they think the word means in the second column. They will then check the meaning in the dictionary and write the dictionary meaning if their meaning is not close to what is stated in the dictionary.

The teacher will check the exercise with the students, being careful to give credit to meanings that are close to the meaning suggested by the context.

Activity 2: Guided Reading

Learning Outcomes: Reading and Literature

- ❖ Read fiction texts for implicit and explicit meaning.
- ❖ Read and talk about texts for extended periods of time.

Learning Outcomes: Listening and Speaking

- ❖ *Respond to texts they have read.*
- ❖ *Respond to different speakers with questions and supportive comments.*

Since this is a longer selection, the teacher may choose to do a guided reading of the story. Have the students read the first two pages of the story and look for answers to the following questions: *(These questions will be written on the chalkboard or on chart paper and displayed for the students to read before they read the first section of the story.)*

- ❖ Why was Jean-Claude left home alone?
- ❖ How did Jean-Claude feel when he finished his work?
- ❖ What did he do when he finished his work?
- ❖ What was Jean-Claude's grandmother like?

After students have finished reading, have them answer the above questions orally. Read the next section of the story down to "...like the donkeys on Mamere's island." (almost two pages) and look for answers to the following questions:

- ❖ What is strange or unusual about Mamere's island?
- ❖ Why do the donkeys wear trousers?
- ❖ Do you believe Mamere's story about the donkeys? Why or why not?
- ❖ Who is La Blanchet?
- ❖ What did Jean-Claude decide to do?
- ❖ Do you think it is a good idea? Why or why not?
- ❖ What do you think will happen next?

After students have finished reading, have them answer the above questions orally and discuss the answers.

Read the next section of the story, the next two pages, and look for answers to the following questions:

- ❖ What did the horse do when she realized she wasn't being shod or harnessed?
- ❖ What happened to Papa's trousers?
- ❖ How did Jean-Claude try to repair the trousers?
- ❖ What was Mamers's reaction to what he did?
- ❖ Did Mamers's reaction surprise you? Explain.

After students have finished reading, comment first on the predictions that were made after reading the last section and then have them answer the above questions orally.

Have the students finish reading the story and look for answers to the following questions:

- ❖ What advice did Mamere give him?
- ❖ Was this good advice? Why or why not?

- ❖ Did Jean-Claude follow Mamere's advice?
- ❖ How did Papa react?
- ❖ Do you think Jean-Claude deserved to be whipped?
- ❖ What kind of person is Jean-Claude's father?
- ❖ What are your feelings about this story?

After the students have finished reading have them answer the above questions orally.

Activity 3: Discussion

Learning Outcomes: Speaking and Listening

- ❖ *Engage in longer dialogues and conversations.*

Learning Outcomes: Writing

- ❖ *Write using a wider variety of forms encountered in their reading – formal letter.*
- ❖ *Use the writing process to make the writing more effective.*
- ❖ *Use punctuation – full stops, commas, question marks – correctly*
- ❖ *Spell correctly the words they are using.*

The teacher will put the children in groups of 4 or 5 and present the following for discussion:

In the story Jean-Claude's father threatens to "whip" him for what he has done. In the end, he does not whip him. Do you think Jean-Claude's father did the right thing? Are there times when children deserve to be "whipped" or beaten with a stick? If so, when? If not, why not? What are some alternative forms of punishment that parents could use?

Corporal punishment is not allowed in schools. Is this a good policy? What other means of discipline can teachers and head teachers use? Do you feel safe at school? Explain.

Students will discuss these issues at some length and each group will make an oral report to the whole class.

This activity could be extended by having the students write a letter to a parent or head teacher summarizing what they have discussed in their groups and suggest some alternatives to corporal punishment. The letters should be delivered.

The teacher may have to review or teach the letter format at this time.

Activity 4: Character Development

Learning Outcomes: Reading and Literature

- ❖ *Read texts for explicit and implicit meaning particularly texts dealing with themes such as cooperation, loyalty and courage.*

The characters are the people (*or sometimes animals*) that appear in a story and the story is usually

about something that happens to them. Who are the characters in this story? (*Jean-Claude, his grandmother – Mamere, and his father.*)

The person we know the most about is called the main character. Who is the main character in this story? (Jean-Claude)

The author tells us about a character in three ways:

- 1. by what he does
- 2. by what he says
- 3. by what others say about him

In groups of 4 or 5, develop a character chart to tell about Jean-Claude. In one column, list the three ways the author tells about a character. In the other, list adjectives that describe him based on events in the story. The teacher will create a chart like the one below to illustrate how a character chart is done. (*She may choose to do the first one for Jean Claude together and have the groups do a similar chart for Mamere.*) Students should be able to add two or three examples in each of the categories in the first column.

Character Chart for Jean Claude	
What he does: Feeds the chickens for his grandmother	kind, considerate
What he says: “They have all gone away,” he said. “And they left me alone.”	Lonely
What others say about him: “Your parents are very lucky to have such a helpful son”	helpful

Activity 5: Compare and Contrast
Learning Outcomes: Reading and Literature

❖ *Enjoy reading as a learning activity.*

There are two characters we learn about in the story, Jean-Claude and Mamere, his grandmother. They are similar in some ways and different in others. In a Venn diagram, compare the two characters. On one side of the interlocking circles, print the name of Jean-Claude and on the other side, print the name of Mamere. In these sections of the circle print adjectives that show the differences of each. Where the circles overlap, print words that could be used to describe both Jean-Claude and Mamere.

UNIT 4

THEME: *Media and Communication*

General Introduction for the Thematic Unit:

We are surrounded by all kinds of stimuli and impressions that float in the air. We receive these stimuli with our eyes, our ears, our limbs, our nose, and our tongue. These are our organs of sense. We see, we hear, we feel, we smell, and we taste. We know and experience the world with these sensory organs. We make sense of our environment and our world through the medium of these faculties.

Today, when we talk of media, several things come to our mind. The more obvious ones could be the radio, television, newspapers, magazines, computer, Internet, recorded music, and other means through which messages and signals come to us. There are print media, sound and film media, broadcast media, the more modern new media, among others.

Many people find it difficult to imagine the world or their life without media. Their life would be very different without television, newspapers, music, radio, magazines, books and other means of entertaining themselves or knowing about what is happening elsewhere.

So, media is a great way to know what happened in the past, about what is happening now, and about what will happen in the future. Distant places, people and happenings are brought to us by the media without our having to move from our seat. We become more aware, better educated and wiser about life and the world. We know about other people, other cultures, other beliefs and practices, their way of life and become more sensitive and tolerant. The size of our world becomes bigger with the help of media.

There are also some negative influences of media. Sometimes, there is a lot of violence, death and abuse of one's power and influence shown in the media. Some young, and even old, people may try to imitate what they see in the media and practise it in real life. Young people are particularly vulnerable to the influence of the media. Many of them do not know what is to be taken in what is to be rejected. It is, therefore, important that teachers and elders guide our youth as they try to make sense of what they see and hear and know.

The selections in this thematic unit should prove useful to the children to learn more about the positive as well as the negative power of media. The texts should help children to gain confidence in this ever growing and powerful reality of their life.

Main Texts:

1. Creating Your Own Newspaper

Adapted from Kids World Magazine

2. Lights! Camera! Actions! *by Susan Green*
3. Let's talk Advertising *by Susan Hughes*
4. Jimmy Jet and TV Set *by Shel Silverstein*
5. When Television Ate My Best Friend
by Linda Ellerbe

Non-fiction

Informative Essay

Non-fiction

Poem

Fiction

1. Creating Your Own Newspaper - Adapted from Kids World

Genre: Non-fiction

Rationale:

We begin this unit on media with a form of media that most students will be familiar with – that of the newspaper. Students have seen the Kuensel and other national and international newspapers and are aware of the news items and types of articles contained in newspapers. For example, they know that newspapers contain news, as well as announcements, advertisements and sometimes a literature section. When we introduce other media like television, it will be easier for the children to relate and participate actively in the classroom discussions after they have talked about and produced a newspaper.

Activity 1:

Learning Objective: Listening and Speaking

- ❖ *Use appropriate vocabulary to talk about ideas.*
- ❖ *Enjoy listening to and speaking English.*

The teacher will show the children a copy of the *Kuensel* or one of the other Bhutanese newspapers and discuss the following questions.

1. What is this?
2. Have you seen this before?
3. From where do you get this?
4. What kind of things do you find in a newspaper?
5. Do you think one person makes this newspaper?
6. How many people would be involved to produce this?
7. Do you know what any of these people are called?
8. What do you think each one of them does?

When the students respond the teacher will record their answers on the chalkboard. Then she will explain that this work is done by a group of people and introduce the terms like *reporters*, *editor*, *photographers*, *advertising personnel* and *layout staff*. These terms will be introduced using the examples given by the students. For example, if the students have said photos the teachers could say that we would require photographers to take the photos. Similar examples could be taken to explain the other terms listed above.

Activity 2:

Learning Objectives: Reading and Literature

- ❖ *Read non-fiction text for explicit and implicit meanings.*
- ❖ *Employ the features such as subtitles and diagrams to help them make meanings with non-fiction text.*

Learning Objective: Listening and Speaking

❖ *Respond to text they have read and talk about it.*

The teacher and students will look at the article in the text together. The teacher will ask the students to look at how the article is written. Students will point out that the article is written in sections with titles throughout. The teacher will introduce the term *subtitle* and explain the term (an explanatory title in an article or book usually to help the reader find information more quickly). She will then ask the students to look through the text of *Creating Your Own Newspaper* and identify the subtitles.

Students will be told that they are going to produce their own class newspaper. As they read the article silently, ask them to keep in mind what roles they would like to assume based on what they learn about each job as they read. After the students have read the article the teacher will list the different job roles on the chalkboard and have the students volunteer for each role. Because of the number of students in many classes, students will share the most roles with other students.

The size of the class will determine the number of groups the teacher will form for making the newspaper. If the class is particularly large, she may decide to have two papers produced at the same time. The teacher will put the students in working groups.

Care should be taken to ensure that girls and boys have equal access to each of the roles.

Activity 3:

Learning Objective: Reading and Literature

❖ *Listen to, read and talk about text for an extended period of time.*

Learning Objective: Listening and Speaking

❖ *Respond to different speakers with questions and supportive comments.*

The teacher will distribute newspapers to the groups of 4 or 5. She will then help students identify the different parts of a newspaper – news items, reports, editorials, letters to the editor, photographs, advertisements, classifieds, and literacy section. She will then ask the students to make a collage showing different sections of the newspaper. Here the reporters will select the stories and interviews and give them to the editors. The editors will select the best ones for the collage. The photographers will select the photos and advertisers will pick the advertisements and all these will be given to the designers who will do the pasting part to make the final collage. The teacher must ensure that each group has a newspaper to work with. When they display, the students must have a name of their paper.

Activity 4:

Learning Objective: Reading and Literature

- ❖ *Make text to life connections.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Enjoy writing by participating in the community of writers.*
- ❖ *Develop ideas more effectively in longer paragraphs using both simple and compound sentences.*

The students in each group will be asked to create a newspaper of their own. This activity will require at least a week to complete. The children will have to find stories, conduct interviews with people, write articles, collect pictures, etc. At the end of the time allotted the children can present and display their newspaper in the class. If possible, copies could be photocopied and distributed to other classes.

Activity 5:

Learning Objective: Listening and Speaking

- ❖ *Engage in dialogue and conversation.*
- ❖ *Use appropriate vocabulary to talk about abstract and concrete ideas.*

Learning Objective: Reading and Literature

- ❖ *Make text to life connections.*

The students will be asked to share their experiences of creating their own newspapers by participating in a whole class discussion. The following questions will be asked to lead the discussion:

- What did you like about this activity?
- What did you not like about the activity?
- What was your role?
- Why did you choose this role?
- How did that make you feel?
- How did you gather your materials?
- What problems did you face?
- How did you solve your problems?
- What role would you like to take on for the next newspaper?

The teacher may then talk about the next issue of newspaper. Roles of the students should be changed for the next issue. This is to enable students to experience different roles.

As an extension to this activity, the Class 5 students could take on the task of creating a school newspaper to be published 4 or 5 times a year.

2. Lights! Camera! Action!- Susan Green

Genre: *Informative Essay*

Activity 1

Learning Objectives: Reading and Literature

- ❖ *Read text for explicit and implicit meanings.*
- ❖ *Employ textual features such as subtitles and diagrams to help them make meaning.*

Learning Objective: Listening and speaking

- *Respond to a text that they have read and talk about it.*
- *Speak with clear pronunciation.*

Teacher says: “In the last article we read, we talked about the conventions used by people who make television programs. Today we are going to look at some technical aspects of how television programs are made. I want you to look for the answers to the questions I have written on the chalkboard as you read. The answers are given in the text and the pictures, so it is important to look at the pictures, as well.”

The following questions will be written on the board beforehand:

- ❖ What is a wide shot?
- ❖ How do film producers keep the camera from shaking in an action shot?
- ❖ What is a close-up shot of an actor?
- ❖ Who does the dangerous scenes for an actor?

After the students have read and answered the questions, the class will go over and discuss the answers.

Activity 2

Learning Objectives: Reading and Literature

- ❖ *Make text to life connections.*
- ❖ *Listen to, read, and talk about text for extended period of time.*
- ❖ *Enjoy reading as a learning activity.*

Learning Objective: Writing

- ❖ *Spell correctly the words that they are using.*
- ❖ *Use punctuation - capital letters, full stops and commas correctly.*
- ❖ *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- ❖ *Write using a wider variety of forms encountered in their reading*

Learning Objectives: Speaking and Listening

- ❖ *Engage in longer conversations.*
- ❖ *Speak with clear pronunciation.*
- ❖ *Respond to a text they have read and talk about it.*
- ❖ *Enjoy listening to and speaking English.*

This article probably raises more questions than it answers. Students will probably have more questions about how films are made. This is a good opportunity to have students do some research on the making of television programs or movies. You may wish for them to research more on this topic. Consider using a graphic organizer, like KWL chart produced below, for them to record their answers.

In a KWL chart, the students have the opportunity to build on what they know and choose what they would like to learn more about. In the first column (K - knowledge) they write what they already know about the topic (probably from knowledge they learned by reading the article). In the second column (W- What I Would Like to Know) they list some questions they would like to know the answers to (about 3). In the third column (L – Learned), they record the answers to their questions.

KWL Chart		
What I Know (K)	What would I Like to Know(W)	What I Learned (L)

After the students have completed the charts, they will be given the opportunity to research their topics. Depending on the availability of resources, the teacher may choose the Internet, library resources or the encyclopaedia. Other local resources could be explored. For example, if you live in an area where filming has been done, you might invite someone in to talk to the students. Personnel from BBS could also be invited to speak to the students in your class.

Once the students have completed their research, the teacher may use one of the following activities to present the information:

1. The students may do a poster display of what they have learned.
2. The students may write a brief written report and display their reports on a bulletin board in their classroom or hall.
3. The students may do an oral presentation of what they learned.
4. The teacher or students may consider a combination of any of the above methods.

Activity 3:

Learning Objectives: Reading and Literature

- ❖ *View fiction and non-fiction texts for explicit and implicit meanings.*

❖ *Employ the features of visual texts to help them make meaning in their viewing.*

Learning Objectives: Listening and Speaking

❖ *Engage in longer dialogues and conversations.*

❖ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*

The teacher may bring in a video tape of a movie or of a television program to illustrate the following techniques:

- wide shot
- action scene
- close-up shot
- stand in actor
- stunt double

She may wish to include other aspects of film making that students researched, depending on the availability of resources. If there is a person or people in the school or community who has had some experience with film making, these people could be invited to speak to the students.

After the students have seen the video clips, the teacher may lead a discussion with the students talking about when each technique is appropriate and the effect each has on the viewer.

Activity 4

Learning Objectives: Reading and Literature

❖ *Employ the features of text to help them make meaning in their reading and viewing.*

Learning Objectives: Listening and Speaking

❖ *Engage in longer dialogues and conversations.*

❖ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*

Students will be asked to compare the techniques in film making with the techniques used in live performances. Live performances provide special challenges.

Depending on the expertise of the teacher, she may choose to do this herself or invite a drama teacher (possibly from the secondary school) to talk to her class on all the things a director must take into consideration when planning the live performance of a play. Things to consider include: staging, costumes, props, lighting, set design and production among others.

Students could then be encouraged to discuss the pros and cons of staging a play as compared to filming it. Things to consider include availability of facilities, equipment needed, expertise available, and cost, among other things.

3. Let's Talk Advertising - Susan Hughes

Genre: Non-fiction

Rationale:

Advertising is an important part of media. In fact, most forms of media depend on the revenue from advertising to cover the costs of production. Advertisers often pay large sums of money to promote their products in the media. Research shows that advertising works and as consumers we need to be aware of the power of advertising.

Activity 1:

Learning Objective: Reading and Literature

❖ *Build vocabulary to pronounce words clearly*

The teacher must teach the following words in context: *catchy, neon, exhibit, emigrants, manufacturing, technologies, blossomed, explosion, political, charities, billboard, jingles, exists, airborne, blimps, bombarded, psychologists, researchers, persuaded, brand, plunging*

The teacher will introduce the vocabulary by using each of the words in a sentence and writing the sentences on the board. Below the sentences the teacher will give the meanings of the new words in random order. Students will be required to read and copy the sentences in their notebooks. They will then be asked to match the new words in the sentences with the appropriate meaning from the list below the sentences.

Alternatively, the teacher may choose to give each student a copy of sentences with the meanings and the students can work right on the sheet.

The teacher and students will check the exercise together by having the students read each sentence orally and give the meaning of the vocabulary word. The teacher will help with clear pronunciation and further explain the meanings that may not be clear to students.

Since the word list is quite extensive, the teacher should break the words into two lists and introduce one list (the first 11 words) before the reading of the article and the second list (10 words) later. The teacher should choose carefully worded sentences with strong context clues to help the students figure out the meaning of the words. She may choose one of the other strategies listed in this manual for introducing vocabulary for the second list of words.

Activity 2:

Learning Objective: Reading and Literature

- ❖ *Make text to life connection.*

Learning Objectives: Listening and Speaking

- ❖ *Respond to different speakers with questions and supportive comments.*

The teacher will first introduce the term 'Advertisement' by citing examples. For instance the teacher asks the students in what way they inform the public about the celebration of the School Concert. The responses could be: school sells coupons, display posters and banners and announcements during public meetings. She will also display some print advertisements from magazines as well as dome ads from newspapers. These are some of the ways of advertising. As a learning activity the teacher can then ask the students to think of other forms of advertising that they have seen and share with friends in their group. They could also discuss which forms of advertising are the most effective and why.

Activity 3:

Learning objective: Reading and Literature

- ❖ *Read non-fiction for explicit and implicit meanings*
- ❖ *Listen to, read and talk about the text for extended period of time*
- ❖ *Make text to life connection*

The teacher will ask the children to read the text in pairs. After that have them discuss the text. The teacher may use the following questions to lead the discussion:

How did the farmers in the past sell their eggs?

What are some present ways of advertising that were mentioned in the text?

What is the main purpose of advertising?

Who produces advertisements?

How do the farmers sell their goods at present?

How do you feel when something attractive is advertised on television? What do you do?

What type of advertising works best for you?

What type of advertising works best for your parents?

After the students have discussed these questions in pairs, the teacher will lead a whole class discussion.

Activity 4:

Learning Objective: Reading and Literature

- ❖ *Enjoy reading as learning activity*

The teacher must bring materials like the *Kuensel*, the *Bhutan Observer* other newspapers, and magazines to the class and distribute them to groups of students. She will instruct the students to identify the advertisements made in the given materials and present them in the form of semantic chart.

Example:

Note: Need to draw a semantic chart for teacher's reference.

Activity 5:

Learning Objective: Reading and Literature

- ❖ *Enjoy reading as learning activity.*
- ❖ *Make text to life connection.*

The teacher will bring to class a sample of an advertising poster or prepare a sample advertising poster for this activity. She will point out the components of a good poster – it is eye catching, geared to a particular audience, uses both print and graphics to sell its message, uses colour well, is not too cluttered etc. She will then divide the class into groups of five for the following activity. The teacher provides the instruction “Design a poster to advertise one of the following:

- a. You have a plot of dry land to sell.
- b. You have a house/flat for rent.
- c. You have oranges for sale in your shop.
- d. You have a newly constructed house for sale.
- e. You want to inform the public to vaccinate their children”

The posters must be informative, attractive and relevant to the group to which it is geared. The groups may display and present their posters in the classroom when they are ready. Students will be encouraged to draft their posters before committing their ideas on the large sheets of chart paper she will provide to each group.

Activity 6: Writing

Learning Objective: Writing

- ❖ *Write using a wider variety of forms encountered in their reading.*
- ❖ *Enjoy writing by participating in the community of writers.*

As a writing activity the teacher may ask the students to respond to the following statement in groups or individually:

The goal of advertising is 'to capture your attention and make you want something. It can persuade even people who don't need the product that they must have it.' Do you agree or disagree with the statement? Write one or two paragraphs to support your position. If possible, make reference to specific advertisements you are familiar with.

4. Jimmy Jet and his TV set - Shel Silverstein

Genre: *Poetry*

Rationale:

This poem by humourist, Shel Silverstein, pokes fun at those people, like some people you know, who watch too much television. Silverstein uses exaggeration and hyperbole to warn the reader about the effects of too much television.

Activity 1:

Learning objective: Reading and Literature

- ❖ *Recognize that poems have unique structural features like stanzas.*
- ❖ *Enjoy reading as a learning activity.*

The teacher will read the poem twice paying attention to intonation and clear pronunciation. She will then have the students do an echo reading or a choral reading of the poem. She will listen carefully for pronunciation and point out words that are not pronounced clearly.

Activity 2:

Learning Objective: Reading and Literature

- ❖ *Build vocabulary.*

Students may have some difficulty with some of the specific vocabulary that refers to televisions but should be able to figure out the meanings from the context and from their knowledge of television. Some of the terms may be a bit outdated – terms like *tuning dial* (*most modern televisions have remote controls*), *antennae* (*most televisions have connections to satellites*) etc. The teacher may have to take time to explain these dated terms.

Activity 3: (knowledge, comprehension, application)

Learning Objective: Reading and Literature

- ❖ *Read for explicit and implicit meanings.*
- ❖ *Make text to life connection.*

The students will read the poem individually. The teacher will put them in groups of four or five and discuss the text using the following questions as a guide:

- ❖ *Who is the speaker in the poem?*
- ❖ *Who is the speaker talking about?*
- ❖ *Who loved to watch the television day and night?*
- ❖ *What did the speaker compare Jimmy Jet's face with?*
- ❖ *What do you understand by the lines 'He watched till his eyes were frozen wide, And his bottom grew into his chair'?*
- ❖ *Could the events in this poem actually happen? Why not? (The teacher may wish to introduce the terms exaggeration and hyperbole and the effect these have on the tone of the poem.)*
- ❖ *How much television do you watch? How much television is too much? (The teacher may wish to have students refer to the graph that was done for Activity 1 for the essay Welcome to TV Land.)*

After the students have had the opportunity to discuss these questions, the teacher will lead a whole class discussion to help students come to an understanding of the poem.

Activity 4:

Learning Objective: Reading and Literature

- ❖ *Make text to life connections.*
- ❖ *Enjoy reading as a learning activity.*

Learning Objective: Listening and Speaking

- ❖ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

The following may be done in a small group discussion or a whole group discussion. Authors like Shel Silverstein often use exaggeration and **hyperbole** to make a serious point. ***Hyperbole is exaggeration not meant to be taken seriously.*** For example, the author does not expect the reader to believe that Jimmy actually turned into a television set but says so to make a point. What point do you think the author is trying to get across to us? Is this an effective way to make this point? Why or why not? What are some other ways he could have made the same point?

Think of some times when you have heard people use exaggeration or hyperbole. Was it effective? Have you used exaggeration in telling stories to friends? Tell about those times.

5. When Television Ate My Best Friend - *Linda Ellerlbee*

Genre: *Fiction*

Rationale:

Activity 1: Pre-reading

Learning Objective: Reading and Literature

- *Make life to text connections.*

Ask students to think of the time before they got a television or before television came to Bhutan. (If most students cannot remember of a time before television, the teacher may have the students interview their parents or an older sibling to help answer the following questions.) How did you and your friends entertain yourselves before there was television? What are some things you do less now than you did before you had a television? Do you miss doing those things?

Introduce the short story *When Television Ate My Best Friend* by showing the title. Based on what was just talked about, ask the students to predict what the story might be about. Ask students to identify the figure of speech in the title. (Personification)

Activity 2:

Learning Objective: Reading and Literature

- ❖ *Build vocabulary and use pronunciation skill to pronounce words clearly*

The teacher will display the chart with the following words:

Dodge ball, Spalding (the name of a company that makes balls that are used for playing all kinds of sports), *hollered, irresistible, meander, sashayed, and bewitched.*

Then the teacher will also display a chart with each of the words used in a sentence. She will ask for student volunteers to read each of the sentences and listen to pronunciation. She will clearly say any words that are mispronounced. She will then ask for volunteers to explain the meaning of the words based on the context of the sentences. The meaning of each word will be discussed. The teacher may decide to have the students copy the words and their meanings in their notebooks.

Activity 3: Listening and Taking Notes

Learning Objective: Reading and Literature

- ❖ *Read fiction for explicit and implicit meaning.*
- ❖ *Enjoy reading as a learning activity.*
- ❖ *Listen to, read and talk about a text for an extended period of time.*

Learning Objective: Listening and Speaking

Listen and take appropriate notes.

The teacher will read the story orally to the students using good intonation and at an appropriate speed. After the story has been read once, the teacher will display the following questions on chart paper and ask the students to note down the answers as she reads the story again:

- How did the narrator break her arm?
- At what time of year does the story take place?
- What did the girls plan to do when Linda's arm healed?
- What prevented them from doing that?
- How did Linda, Lucy's friend, feel about the television?
- When did Linda's family get a television?
- How did the television change Linda's family? (List at least three things.)
- Why didn't Linda like the television?
- How do televisions eat people?

After the students have had some time to consider the questions, the teacher will lead a whole class discussion and answer the questions listed above.

Activity 4:

Learning Objective: Reading and Literature

- ❖ *Read fiction for implicit meaning.*

The author often gives information to the reader directly. This information is *explicit*. Other times s/he tells us things and what we understand from this information depends on how we interpret them. This information is *implicit*. In the last activity we looked at explicit information; this time we are going to look for some things that are not stated but implied. For example, Lucy does not tell the narrator that they will try to fly the next morning but she implies it by giving her "the thumbs-up sign used by pilots everywhere." As well, Lucy's mother never tells Linda that Lucy is watching television. What does she say when Linda comes over or phones? By saying she is busy implies that she is watching television.

For this activity, the teacher will divide the class into groups of five or six students and discuss how authors imply things in their writing. Several other things are implied in the story. What is implied or suggested by the following:

- “Once in her front yard, she slowed to something between a meander and a lollygag, choosing a path that took her straight through the sprinklers. Twice.”
- “I cried and cried.”
- “Long division ruined most of December.”
- “Daddy stopped buying Perry Mason books. Perry was on television now, and that was much easier for him.”
- “What’s more, I was right all along: television really does eat people.”

After the groups have had an opportunity to consider what is being implied in the above statements, the teacher will lead a whole class discussion to determine what the students are thinking. The teacher should be ready to accept any interpretation that can be supported by the students.

Activity 5:

Learning Objective: Reading and Literature

❖ *Enjoy reading as a learning activity.*

Draw a scene of the speaker’s family before the arrival of television and write a caption under the scene. Draw the same activity after the arrival of television. Write a caption under this picture, too.

UNIT 5

THEME: *Explore and Observe*

General Introduction for the Thematic Unit:

We receive the world and its many stimuli with our eyes, with our ears, with our hands, with our nose, with our tongue, and with our sixth sense. We admire the variety, the simplicity, the complexity and the beauty of nature, of culture and of the different happenings of the world with our senses. This is the way we make sense of our surrounding and our environment. We become more aware and knowledgeable.

We also make use of our sensory organs to create and discover meanings other than those we receive. We are excited about the way things work, the way parts are put together to make the whole, or simply about the way our world is made. We want to find out how a certain part of the day is bright and a certain part dark, why the stars shine, why it rains and why the apples always come to the ground instead of going up. We want to experiment. We want to explore.

Moreover, when we observe and explore, we discover patterns and relations hidden beneath the surface of things. The ability to locate and appreciate these relations and patterns is a wonderful gift as it allows us to make sense of the chaos that we confront every day.

Young children are excited about a lot of things as they grow and see their world expanding before their eyes. They are always looking for ways to explain why things behave the way they do. Literature honours and expands opportunities to explore the mysteries of life and of nature. It provides insights into the layers of the mystery and presents alternative ways of understanding them.

The selections in this thematic unit are so made as to support the curiosity and inquisitiveness of children as they try to uncover the mysteries surrounding their lives and discover the underlying relations and patterns of phenomena. Teachers need to support and facilitate the development of their insights into phenomena and help children appreciate the fascinating ways in which creative writers share their own understanding of these phenomena through their novel ways of using the language.

Main Texts:

- | | |
|---|-------------|
| 1. Listen With Your Eyes <i>by Sharon Stewart</i> | Non-fiction |
| 2. The Microscope <i>by Maxine Kumin</i> | Poem |
| 3. The Ladybug Garden <i>by Celia Godkin</i> | Short Story |
| 4. Jessie's Island <i>by Sheryl McFarlane</i> | Non-fiction |
| 5. Mum Dad and ME <i>by JAMES BERRY</i> | Poem |
| 6. Letter from Laya <i>by T. S. Powdyel</i> | Non-fiction |

Supplementary Reading:

- | | |
|------------------------------------|------|
| 7. Growing Up <i>by Harry Behn</i> | Poem |
|------------------------------------|------|

1. Listen With Your Eyes - Sharon Stewart

Genre: *Non-fiction*

Rationale:

This is a fun piece to begin this theme. There is a lot we can do with this piece. Students will love learning to express themselves using body language cues, and it will make them more sensitive towards reading other people's body language as well.

Activity 1: Making Textual Connections

Learning Objectives for Listening and Speaking

- ❖ *Use the listening and speaking skills developed in earlier classes.*
- ❖ *Engage in longer dialogues and conversations.*
- ❖ *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- ❖ *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- ❖ *Enjoy listening to and speaking English.*

The teacher writes “Listen with your eyes” on the chalkboard. She then asks the students what they understand by the title. Can we ‘listen’ with our eyes? When do we listen with our eyes? Is ‘listening’ with our eyes as reliable/less reliable/ more reliable than with our ears? She will accept all answers that the students justify.

Activity 2: Reading the text – SQ3R Plan

Learning Objectives for Reading and Literature:

- ❖ *Use the reading strategies developed in earlier classes.*
- ❖ *Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage, among others.*
- ❖ *Employ textual features such as subtitles, diagrams, charts and graphs to help them make meaning with non-fiction texts.*
- ❖ *Enjoy reading as a learning activity.*

Learning Objectives for Listening and Speaking

- ❖ *Use the listening and speaking skills developed in earlier classes.*
- ❖ *Respond to books that they have read and talk about them.*
- ❖ *Listen to explanations and take notes.*
- ❖ *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- ❖ *Enjoy listening to and speaking English.*

For reading the text, the teacher will familiarize them with the **SQ3R Plan**. SQ3R stands for Survey, Question, Read, Recite and Review.

The SQ3R Reading Plan:

1. **Survey:** to get an overview, scan the pages to read titles, headings and sub-headings, illustrations and captions.
2. **Questions:** before you read and as you read, ask yourself questions. Then while you are reading, answer your questions, either to your partner, or by jotting down notes.
3. **Read:** as you read in depth, focus on what you read. Look up difficult vocabulary. Reread difficult passages.
4. **Recite:** talk about what you've read to make sure you really understand.
5. **Review:** write brief summaries of what you read. Review the summaries and the answers to your questions.

The children may work in pairs. Children might face some difficulty in framing questions on their own. Teacher will monitor and prompt students to ask questions. Some of the general questions they can ask themselves are: (i) what clues to the paragraphs do the subtitles give? (ii) What are the main ideas in the paragraphs? (iii) What do I already know about this topic? (iv) What is something new that I want to learn from this selection? Students should frame their own questions and make notes in their notebooks – that way, while discussing as a whole class, there can be a more comprehensive coverage. The notes they make can help them while sharing their findings with the class later.

Activity 3 (a):

Learning Objectives for Reading and Literature:

- ❖ *Use the reading strategies developed in earlier classes.*
- ❖ *Read non-fiction texts for explicit and implicit meanings.*

The children will continue to work in pairs. They will note down all the body language cues, facial expressions and gestures under different subtopics in their notebooks.

These notes may be copied in the table below. The teacher may choose to copy the table on a chart and take it to the class.

Body language cues	What it actually means
Raise and lower their eyebrows once and smile	Glad to see you

The teacher will give them enough time to note down as many expressions as are appropriate.

After that, the class can play a game similar to Dumb Charade. One pair can go in the front and act out/ mime one of the body language cues from the text. The class will try to guess what it actually means. Whoever is the first one to guess the correct answer, will go with her/ his partner to mime the next body language cue. Every pair must be given the opportunity to mime.

2. The Microscope - Maxine Kumin

Genre: Poetry

Rationale:

Children love observing things closely. This poem tells the story of a man who perfected the art of exploring and looking at things closely and invented the microscope as a result of this curiosity.

Activity 1: Making Textual Connections

The teacher brings a microscope as a teaching aid to the class. She will list the functions of the microscope before she goes to the class. Ask students to come up in groups of 3 – 4 to take a peek at, touch and feel the microscope. In schools where there are no microscopes, teacher can take a picture of a microscope and pictures of how things look under the microscope.

Activity 1 (b): Reading the poem

Learning Objectives for Reading and Literature:

- *Use the reading strategies developed in earlier classes*
- *Read poetry for explicit and implicit meanings, particularly texts dealing with themes of cooperation and courage, among others.*
- *Recognize that poems have unique structural features like stanzas.*
- *Make text to life connections.*
- *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- *Use the dictionary to find variant meanings of words.*
- *Listen to, read and talk about texts of their choice for extended periods of time.*
- *Enjoy reading as a learning activity.*

Learning Objectives for Listening and Speaking

- *Respond to poetry that they have read and talk about it.*
- *Engage in longer dialogues and conversations.*
- *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Enjoy listening to and speaking English.*

The teacher will introduce the following format for responding to a poem. Since this is new to the students, the teacher will do this poem with the whole class. Each student should have a copy of the form which they will keep for future reference.

1. **First read the poem all the way through:** if you come to a word or phrase you don't understand the meaning just keep going. Think about your reactions to the poem. Ask yourself, "What images do I see? How do I feel? What do I think of?"
2. **Read the poem again:** concentrate on the parts that seemed unclear. Use context (surrounding words) to unlock the meaning of unfamiliar words or use a dictionary.
3. **Read the poem a third time, aloud:** as you listen, think about how the sounds in the poem affect you.
4. **Tell what the poem is about:** what is happening in the poem? What does the poet see, think or feel?
5. **Connect with the poem:** which feelings, situations, or images remind you of events or emotions in your own life?

While summarizing the activity, the teacher will check to see that students understand expressions used in the poem such as 'gathering dust' etc.

Activity 2: Elements of Poetry, Rhyme, and Rhyme Scheme

Learning Objectives for Reading and Literature:

- *Recognize that poems have unique structural features like stanzas*

Activity 2 (a):

Rhyme is the repetition of the same sound in different words. Poets use rhyme for the same reason they use rhythm – to help organize the poem and to suggest meaning and emotion. The most common type of rhyme in the poetry is called *end rhyme*, which occurs at the end of lines.

Ask students to identify the **end rhymes** in the poem. The teacher will have part of the poem written on chart paper to demonstrate how a rhyming scheme is marked. To find the **rhyming scheme** or **rhyme pattern** of the poem, ask them to mark the first line with an 'a'. If you find another line-ending sound that rhymes with the first line-ending, mark that with an 'a' also. She will demonstrate this on her copy of the poem. She will then mark the next line-ending sound with a 'b' and so on. For the next stanza: watch for a pattern as you mark the next stanza. Each new line-ending sound should be marked with a new letter. She will have the students mark the rhyming scheme of the next stanza of the poem together.

Activity 2(b): Stanza

A stanza in poetry is like a paragraph in prose. It is a group of lines standing together. In most cases, like paragraphs, different stanzas (also called 'verses') talk about different sub-topics, and have their own tone, mood, and feeling'.

Ask students to identify and paraphrase the main ideas in each stanza (review the expressions such as “gathering dust” etc. as well). Teacher notes it on the board. Link this activity with the next (writing).

Activity 2 (c): Writing a Story

Imagine yourself to be either Anton Leeuwenhoek or one of the village people. Write a story based on the poem “The Microscope” by Maxine Kumin.

3. The Ladybug Garden - Celia Godkin

Genre: Short Story

Rationale:

The interdependence between the plant and animal kingdoms is explored in this story of a gardener's quest to grow healthy vegetables.

Activity 1: Pre-Reading

Learning Objectives for Listening and Speaking

- *Engage in longer dialogues and conversations.*
- *Understand and give directions properly.*
- *Listen to explanations and take notes.*
- *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- *Listen to explanations and take notes.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*
- *Were the animals/insects in the garden helpful to the plants or harmful to the plants? How? Discuss.*

Tell the students that they are going to visit a vegetable or flower garden. Instruct them to look for different plants and animals in the garden. Have them jot down what they see and what they notice about life in the garden.

When the class returns have them discuss the following:

- Were the animals and insects in the garden helpful or harmful to the plants? Explain.
- Students read the title and predict what the story is going to be about. Teacher may ask:
- What do you expect to find in *The Ladybug Garden*?
- Where might the garden be? What might happen there?
- Do you think it would be a story or a non-fiction? Why?
- Is a ladybug harmful/helpful to the farmers? How?

Activity 2: Guided Reading

Learning Objectives for Reading and Literature:

- *Use the reading strategies developed in earlier classes.*
- *Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage, among others.*
- *Make text to life connections.*
- *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- *Listen to, read and talk about texts of their choice for extended periods of time.*

The teacher prepares questions and writes them on a chart paper; one for each paragraph. The teacher shows the first question to the students and asks them to look for the answer as they read paragraph one. The students read the first paragraph on their own and find the answer. After students have read the first paragraph, the teacher discusses the answers with the children. Teacher makes notes on the chart or board. The remainder of the text is read using the same format.

1. What do you see in the garden?
2. Were the butterflies helpful/harmful to the garden? How?
3. Was the gardener happy about having butterflies in his garden? Why or why not?
4. Do you think the ants and wasps were helpful/harmful to the garden? Why or why not?
5. What does the gardener feel about the aphids and the ladybugs?
6. Why did the gardener decide to spray poison in his garden? Is it good to kill insects or any living thing? Why or why not?
7. What happened to the insects after the gardener sprayed the poison? Did his garden grow well after spraying poison? What happened?
8. Why did the honey taste strange?
9. What did the gardener finally decide to do?
10. Do you agree with the gardener's decision of bringing a box of ladybugs to his garden? Why or why not?

Activity 3: Writing

Learning Objectives for Reading and Literature:

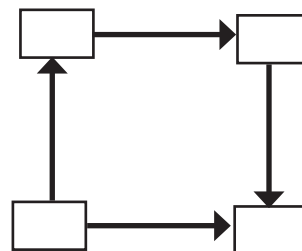
- Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage, among others.

Learning Objectives for Writing

- Spell correctly the words they are using.
- Use punctuation – capital letters, full stops, question marks, commas and quotations marks (inverted commas) – correctly.

In groups of 4 or 5, students will make a list of insects found in the ladybug garden. They will also make a food chain showing how the plants and animals depend on each other. They will write short sentences under each picture. Have groups present to the class and display their work.

The inter-dependence of the plants and animals



4. Jessie's Island - Sheryl McFarlane

Genre: Non-fiction

Rationale:

A young girl writes a letter to her cousin about her island home. This narrative letter demonstrates how a personal letter can be a powerful way to express ideas and experiences.

Activity 1: Making Personal Connections

Learning Objectives for Listening and Speaking

- Use the listening and speaking skills developed in earlier classes.
- Engage in longer dialogues and conversations.
- Respond to different speakers with questions and supportive comments in formal and informal contexts.
- Use appropriate vocabulary to talk about concrete and abstract ideas.

The teacher will introduce this selection through a whole group discussion focusing on how the students feel about where they live. She may use the questions listed below.

1. Where do you live?
2. Do you like the place where you live?
3. What do you like the most about the place where you live? Give few examples.
4. What do you dislike about the place where you live?
5. Is there some place you would rather live? If so, where is it? Why would you like to live there?
6. If you were asked to live in an island or a lonely place, do you think you would be happy? Why or why not?

Activity 2 Reading using a KWLM charts

Learning Objectives for Reading and Literature:

- Use the reading strategies developed in earlier classes.
- Read fiction and non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty, and courage, among others.
- Make text to life connection.
- Build vocabulary and use pronunciation skills to pronounce words clearly.
- Use the dictionary to find variant meanings of words.
- Enjoy reading as a learning activity.

Learning Objectives for Writing

- Use *spelling strategies and the dictionary to enhance the mechanics of their writing.*
- *Spell correctly the words they are using.*

The teacher will introduce the selection by writing the title, *Jessie's Island*, on the chalkboard. She will ask students to make predictions about what the story is about by looking at the title. She will accept all predictions that the students can justify. She will ask students what they know about islands and tell them that they will learn more about island life by reading this selection.

The class will be divided in groups of 4 – 6. Before the reading begins, the teacher will distribute the chart included below or else draw it on the board and ask students to copy it in their notebooks. The teacher will explain what is to be filled in which column and when.

Before they start reading in groups, students will fill the first two columns [**K** and **M**] from the left. There are 6 paragraphs in this letter. Students will read the article in their groups listing any difficult words they come across. They will find the meanings of the words with the help of context, illustrations and the dictionary.

The teacher will read the first paragraph to the class. She will ask the students to tell what it is about. The teacher makes notes on the board. The whole text is read this way. After the whole text is completed, students will fill in column **L** and see if their queries in the **K** and **W** column have been answered. Students will then write down what they want to learn any more about island life under the column **M**. The teacher will lead a class discussion about the **M** column. Depending on the interest, the teacher may design an extension activity where a group of students do some research on life on an island and present the results of the research to class.

K	W	L	M

Note the abbreviations stand for:

- K** - what I know
W - what I want to learn
L - what I learned
M - what more I want to learn.

Activity 3: Writing

Learning Objectives for Writing

- *Use the writing strategies developed in earlier classes.*
- *Spell correctly the words they are using.*
- *Use punctuation – capital letters, full stops, question marks, commas and quotations marks (inverted commas) – correctly.*
- *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- *Use the writing process to make their writing more effective.*
- *Write using a wider variety of forms encountered in their reading including letters.*
- *Enjoy writing by participating in a community of writers.*

The teacher will lead a whole class discussion where students make a list of the birds, animals, and plants that are common to their neighbourhood. She will also talk to the students about what makes their home area special.

Students will be asked to write a letter to a boy or girl who is moving to their town or village from a country in the west. Using the information presented in the discussion, write a letter to him or her explaining what to expect when they arrive to your area of Bhutan. Using Jessie's Island as a model, students will be encouraged to use illustrations to accompany their texts.

A Writers' Workshop format will be followed.

5. Mum, Dad and Me - James Berry

Genre: Poetry

Rationale:

This piece has been chosen because it explores two different worlds – the world that we live in now and the world our parents grew up in. The comparison of Jamaica (where the poet's parents grew up) and London (where the poet himself grew up) is pertinent to all students in Bhutan as life in Bhutan is quickly changing. The world that our students are growing up in is much different from the world their parents knew. Students should be able to relate to this poem.

Activity 1:

Learning Objectives for Listening and Speaking

- Use the listening and speaking skills developed in earlier classes.
- Respond to different speakers with questions and supportive comments in formal and informal contexts.
- Use appropriate vocabulary to talk about concrete and abstract ideas.
- Respond appropriately to both the message and the tone of the speaker.

Activity 2: Pre – Reading: Making Personal and Textual Connections

If there is a new student in the class (or else, any student who has studied in a different school previously) ask him/her to compare the two schools – the difference in school activities, friends, teachers, rules etc. (This should show that the environment and people around make a big difference in how you see the world). If there are no such students, then have the students compare home and school (you can also ask them to discuss the effect the places have on the child. e.g. The child feels more relaxed at home, and alert in the school.)

Activity 3: Reading

Learning Objectives for Reading and Literature

- Use the reading strategies developed in earlier classes.
- Employ textual features such as subtitles, diagrams, charts and graphs to help them make meaning with non-fiction texts.
- Make text to life connections.
- Build vocabulary and use pronunciation skills to pronounce words clearly.
- Use the dictionary to find variant meanings of words.
- Enjoy reading as a learning activity.

The teacher will read the poem out loud twice paying close attention to pronunciation and enunciation. She will review with the students any words that may be new or unfamiliar to them. She will then place the students in groups of 4 or 5 to read and come to an understanding of the poem. The teacher will give each group a handout, like the one below to use:

Responding to a Poem	
1.	Listen to the poem as it is read aloud: the teacher, a group member, or some 'guest' teacher who is familiar with the poem can read it to the class a few times.
2.	Read the poem to yourself [students]: Does it remind you [students] of an experience or emotion that you've had?
3.	Take turns stating reactions to the poem: each group member should answer these questions: 'How does it sound to you? What images does it bring to mind?' You'll get more ideas if everyone speaks without interruption.
4.	Discuss the first round of comments: after everyone has responded once ask, "what related ideas occurred to each of you as others stated their reactions?"
5.	Open up the discussion: try to cover some of these points: Is anything unclear to you? What questions would you want to ask the poet? What is happening in the poem? How do the words and phrases affect you?
6.	Re-read the poem aloud: try to clear up any confusing points what came up in the discussion. Have a volunteer report on the findings of your group.

[Note to Teachers: By the end of this activity, the poem should be discussed in detail if steps are followed correctly. Ensure this in the last step when the group reports their findings, and the class discusses the findings as a whole. The students should understand the difference between the worlds of the speaker's parents and his is not just geographical but also the lifestyles and values brought about by changing times and development.]

Activity 4: Writing – Comparing and Contrasting Lifestyles

Learning Objectives for Writing

- Use the writing strategies developed in earlier classes.
- Use spelling strategies and the dictionary to enhance the mechanics of their writing.
- Spell correctly the words they are using.
- Use punctuation – capital letters, full stops, question marks, commas and quotations marks (inverted commas) – correctly.
- Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.

Students will be asked to compare and contrast the lifestyles of the speaker in the poem to that of his parents. They will be asked to use the chart below (teacher may copy it on a chart and bring it to class or copy it on the chalkboard) to organize their ideas. While filling the chart, write the words that the poet has used. Add any other headings that you think are necessary. When you finish writing down your ideas, look over your list. What important contrast do you see? What patterns (positive or negative) do you see?

Next, write two or three paragraphs in which you state which lifestyle you think the speaker in the poem would prefer. Explain why you think so.

Two entries have already been filled for you on the chart.

	The Speaker’s World	His Parents’ World
Setting (place/atmosphere etc.)	‘in weather that’s pale, misty, watery or plain cold’	‘among palm trees sunshine strong and clear’
Recreation		
Transportation		
Shopping		
Work		

After students complete the above chart, they will discuss and share their answers with the class.

They will copy the same chart but change the headings on the first line to “My World” and “My Parents’ World”. This time they will compare the world their parents grew up in and the world they are growing up in today. This may be given as homework and the students may interview their parents to get more information. Also, the teacher may choose to read a section from *Treasures of the Thunder Dragon: A Portrait of Bhutan* by Ashi Dorji Wangmo Wangchuck, (Penguin Books India 2006) where she describes her childhood in rural Bhutan. Then they will write a paragraph about which world they prefer and tell why they prefer that world.

6. Letter from Laya - T.S. Powdyel

Genre: *Non-fiction*

Rationale:

In the previous selection we studied the contrast between the poet's world and the world in which his parents grew up. Closer to home in this selection, we will explore the lives of our Layap brothers and sisters, who live a life that seems far removed from the ones which a majority of Bhutanese live.

Activity 1: Making Personal and Textual Connection

Learning Objectives for Listening and Speaking

- *Use the listening and speaking skills developed in earlier classes.*
- *Respond to poems that they have read and talk about them.*
- *Engage in longer dialogues and conversations.*
- *Respond to different speakers with questions and supportive comments in formal and informal contexts.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*

Activity 1 Recapitulation

Recapitulate the previous text. Highlight the main points – the hardworking but healthier, more free, cheerful, and happier lives his parents led a youths in **rural** Jamaica and the world the poet has – has a swimming pool to swim in, TV to entertain him, shopping malls and arcades to pass time in, but also less time spent with each other, cold rainy weather and yearning for freedom in **urban** London.

Ask students if it is true that rural places demand physically more hard work but it also offers a happier and content life as compared to the urban places that offer material comforts but deny spiritual happiness. Ask them to think of it in context to our country. Students must justify their answers. There will probably not be consensus as students will be able to come up with good arguments for both urban and rural living.

Activity 2: Guided Reading

Learning Objectives for Reading and Literature:

- *Use the reading strategies developed in earlier classes.*
- *Read non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, Cooperation, loyalty, and courage, among others.*

- *Make text to life connections.*
- *Employ textual features such as subtitles, diagrams, charts and graphs to help them make meaning with non-fiction texts.*
- *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- *Use the dictionary to find variant meanings of words.*

Learning Objectives for Listening and Speaking

- *Use the listening and speaking skills developed in earlier classes.*
- *Respond to texts that they have read and talk about them.*
- *Speak using correct question tag.*
- *Engage in longer dialogues and conversations.*
- *Listen to explanations and take notes.*
- *Use appropriate vocabulary to talk about concrete and abstract ideas.*

The teacher may approach the text by breaking it down into smaller sections. She may choose to take the children through the text together as a guided reading activity. She will write questions for each section on the board before they start to read the section (or it may be more convenient to have written the questions beforehand on chart paper and display the questions just before the reading of the section begins). She will instruct the students in pairs to read the text together and discuss the answers. They will take notes in their notebooks, so that they can later compare and discuss them with their classmates. After the students finish reading a particular section and have answered the questions, the teacher will discuss the answers with the whole class before moving on to the next section.

The questions are as follows:

Section 1: [first 5 paragraphs. “_____”]

- What is the connection between Zhabdrung Rinpoche and Laya?
- When did Zhabdrung Rinpoche arrive in Bhutan?
- Who helped him on his journey? How?
- Why is the mountain pass named as *Waa-che-la*?
- How did Zhabdrung Rinpoche bless Laya?

Section 2: [next 3 paragraphs. “This is Laya. ...leeches harass humans and animals”]

- What is the main idea in this section?
- What is the altitude of Laya?
- Why are the yaks called as the ‘old faithfuls’?
- After reading the last paragraph in this section, describe a winter day in Laya in your own words.

Section 3: [Next 2 paragraphs. “Except for some wheat ... for five years.”]

- What is the main idea in this section?
- What do the farmers grow?
- Why is Laya called the ‘grain – basket of Gasa’?

Section 4: [next 4 paragraphs. “Worshippers of the *dra-lha* ... Layap’s friend in deed]

- What is the main idea in this section?
- Describe the dress worn by the Layaps.
- The Layaps are “largely dependent on portering and barter.” Explain the line in your own words.
- What role do the yaks play in a Layap community?

Section 5: [next 3 paragraphs. “Even without the luxury ... Laya is connected!”]

- What is the main idea in this section?
- What are the facilities that make the lives of the Layaps easier?
- What future developments are planned for Laya?
- How will life change for the Layaps when the road is completed?

Section 6: [next 4 paragraphs. “For a society ... merrily pronounced ‘FATHER.’]

- What is the main idea in this section?
- Why is April 12, 1997 a very special day for the Layaps?
- Describe the school in your own words?
- What is the Laya Community School’s morning routine?

Section 7: [next 3 paragraphs. “The community is eager ... November – end.”]

- What is the main idea in this section?
- What are the hardships faced by the school?
- Why do most children repeat in the same class over and over?
- When does school re-open and close for the year in Laya?

Section 8: [next 3 paragraphs. “But education ... teacher too.]

- What is the main idea in this paragraph?
- Do Layaps believe education is important? Why?
- Are Layaps happy to remain where they are?
- Where do the young Layaps see themselves in the future?
- Do you think these young Layaps will find themselves in similar situations to the poet in *Mum, Dad and Me*?

Section 9: [last paragraph]

- What is the main idea of the last paragraph?
- Why is it both a ‘secret and not secret’?
- Looking at the last line of the text, “But the school is here to stay and grow”, what do you think is the tone of the piece?

Note to teachers: *The teacher should tell the students not to be overly concerned if they do not know the meanings of all the words in the text. Students should try to infer the meaning of the word by reading it in context and looking at the illustrations. Students will be encouraged to use the glossary and the dictionary for words that cannot be figured out by the context. The teacher will clarify the meanings of the words identified by the students.*

Activity 3: Synonyms

Learning Objectives for Reading and Literature:

- Use the reading strategies developed in earlier classes.
- Employ textual features such as subtitles, diagrams, charts and graphs to help them make meaning with non-fiction texts.
- Make text to life connections.
- Build vocabulary and use pronunciation skills to pronounce words clearly.
- Use the dictionary to find variant meanings of words.

The author uses descriptive phrases to give clarity and vividness to his prose. The chart below shows how else the author’s expressions may be said. Fill more descriptive phrases from the text under the first column, try and fill the other two columns by yourself. You may use these words and phrases to express yourself in your writing.

Words the author used	What the words mean	How else can we say it?
God’s plenty	Abundance of God’s gift	Blessings, -----, -----
Crystal blue sky		
Elastic leeches		
Uniquely Layan		

UNIT 6

THEME: *Adventure*

General Introduction for the Thematic Unit:

Nothing ventured, nothing gained! The ship is safest at the harbour, just as the aircraft is the safest in the hanger. But the ship is not for the safety of the harbour, nor is the aircraft for the security of the hanger. Their glory shines forth in venturing out. This is true of our life too.

Most of us are happy with the comfort of our home, the certainties of familiar territories. We are happy with our average desires and average achievements. But as long as we do not leave our comfort zone and seek out, we will not be able to know what we are capable of.

People have attained great heights of fame and pushed the limits of their lives with courage and determination. The progress that we see in the world is the work of people who had the spirit of adventure in their heart. The discoveries and inventions, world records and milestones, new pathways and horizons are the footprints of those who were not satisfied by the known and the average.

Whether it is in science and technology, exploration and sport, mathematics or philosophy, law and governance, art and literature, it is the adventurous man or woman who has led the way and moved the world forward. The discovery of new lands and cultures, new life-forms and habitats, new drugs and solutions to problems has been facilitated by the courage and the bravery of men and women who challenged the limits of their capacity.

The heroes and heroines of the world are the men and women who took risk and wanted to see the world different. They sacrificed their comfort, their ease and their routine to make a difference. The world is the way it is today because somebody was adventurous in this field or that field by being brave and heroic.

Children at this stage of their lives are great explorers. They are excited just about everything they encounter. They are looking for ways to expand the circuit of their lives. They have as yet no inhibitions about trying even if they do not succeed. Our literature classrooms should serve to support the need in children to go beyond themselves and to find out how people have had the courage and made a difference to their own life and to the world around them. Literature begins by reflecting the world as a mirror but ends by showing the deficiencies of the mirror and suggesting an alternative. It is the suggestion of the alternative perspective that redeems literature from being a catalogue of events and actions. It takes sensitive teachers

to appreciate this deep desire in children challenge the limits of their own achievements and make them look beyond. Teachers do also need to guide the children to see how the stories they encounter in the literature texts actually tell their own stories.

Main Texts:

- | | | |
|----|---|-------------|
| 1. | The Climb <i>by Amy</i> | Essays |
| 2. | The Last Mountain <i>by Bettina Grassmann</i> | Poem |
| 3. | A Mountain Legend <i>by Jordan Wheeler</i> | Short Story |
| 4. | The Magic Root - <i>CAPSD</i> | Short Story |
| 5. | The Hero <i>by Rabindranath Tagore</i> | Poem |

1. The Climb - Amy (Girl Student)

Genre: Narrative Essay

Rationale:

Amy, the author of this personal narrative, effectively uses voice to convey the fear she feels as she ascends a path to an area above a 100-ft. waterfall. Her expert choice of words helps to paint a beautiful picture of her surroundings.

Activity 1: Pre reading

Learning Objectives: Listening and Speaking

- *Listen to others and participate as a member of a group.*
- *Talk about abstract ideas such as heroism.*
- *Make language choices to adapt their talk for different audiences and purposes.*
- *Enjoy listening to and speaking English.*
- *Engage in dialogue and conversation.*

Before students read the selection, have them individually write their definition of a hero and their best examples of a person who fits that definition. What does the person do to be considered heroic? In pairs, share their definitions and come to agreement on the definition of the word “hero” and their example of a person that fits their definition. In the large group discuss some of the definitions and some of the compromises individuals had to make to come to consensus. Together the students will come up with a definition of hero. The teacher will write the definition on a piece of chart paper and display it in the class for the duration of the unit. (The definition may be modified as the students read more.)

Looking at the definition, the teacher will ask if the definition applies equally to males and females.

Activity 2: Hero Sandwich Booklets

Learning Objectives: Listening and Speaking

- *Use the listening and speaking skills developed in earlier classes.*
- *Engage in longer dialogues and conversation.*
- *Use appropriate vocabulary to talk about abstract idea.*

Learning Objectives: Reading

- *Use the reading strategies developed in earlier classes.*
- *Listen to, read and talk about text for explicit meaning.*

Learning Objectives: Writing

- *Use the writing skills developed in earlier classes.*
- *Spell correctly the words they are using.*
- *Use punctuation marks correctly.*
- *Enjoy writing.*

Have a whole class discussion on the following question, ‘What characteristics make up a hero?’ List their responses on a chart/ Chalkboard (responses chart). Then, invite children to create “**hero sandwiches**” (*Sandwich- It’s made-up of two slices of bread with fillings such as meat, cheese, lettuce, and tomato*).

First, have them cut out papers in “bread slices.” Then ask each student to cut out a few paper sandwich fillings (characteristics of hero). Have the fillings labelled each with one characteristic of a hero, using the responses chart created as a reference. Show them how to stack and staple the fillings between the bread to make booklets. Invite student to share and compare their booklets to discover that heroes can exhibit any combination of heroic qualities.

Activity 3: Vocabulary

Learning Objectives: Listening and Speaking

- *Use the listening and speaking skills developed in earlier classes.*
- *Engage in longer dialogues and conversation.*

Learning Objectives: Reading and Literature

- *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- *Use the dictionary to find variant meanings of words.*

Learning Objectives: Writing

- *Use the writing skills developed in earlier classes.*
- *Spell correctly the words they are using.*
- *Use punctuation marks correctly.*

The teacher will introduce vocabulary that may be new to the students. These words include: *jabbering, funeral, implication, shrink, guardrails, quaking, suspect, feasible, looming, tiered, interrupted, anxiety, sanity, paralyzed, consoling, scary, ignore, pounded, panic, route, rescue, eternal, gratitude, betraying, entail, terror, shrieked, bruised, ledge, quavering, assurance, implicitly, yelled.*

The teacher will introduce the new words and have a student volunteer read the words with clear pronunciation. Then he/she will present the example sentence either on the chart or chalkboard (Example: Route - *You need to find a **route** that you can take between these two obstacles*). Based on the contextual usage of the words, the students will be encouraged to give the meaning. If the students are able to figure out the meaning of the words by the context, the teacher will write the meaning next to that word and have students copy the word and the meaning in their notebooks. Students will be required to check the meaning of the words used in the sentences by using the dictionary to differentiate the textual and contextual meaning of the word.

Activity 4: Guided Reading

Learning Objectives: Reading and Literature

1. *Use the reading strategies developed in the earlier classes.*
2. *Make text to life connection*
3. *Enjoy reading as a learning activity.*

Learning Objectives: Writing

- *Use the writing skills developed in earlier classes.*
- *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*
- *Use punctuation marks correctly.*

The teacher will do a guided reading of the text with the students. Before reading, the teacher will ask: Based on the title, what do you think the problem will be? The teacher can accept any reasonable answers and may want to probe an answer given by the student to check deeper understanding of their thinking.

After the students have read the divided portion as italicized in the manual, they will give the answers orally. (These questions should be displayed before the students read the section of the text.)

Have the students read from, *‘I have this fear. it would be to fall.’*

1. How does the narrator feel in the first paragraph about “The Climb”?
2. What difference can you see/find in the feelings of the character depicted in second paragraph?
3. Which form of narration is used by the writer? Note down the features of the narration used.

Have the students read the text from “*My tensed thoughts were interrupted.....obviously I had to go somewhere*”

1. “I choose a path that seemed easiest”, if you were the narrator, would you consider such path easiest? Why or why not?
2. List few examples of an effective team work spirit from the passage.
3. Was **being short** an advantage or a disadvantage to reach ones goal? Cite a similar example based on your own experience.

Have the students read the text from “*The troubled was, we were not getting any near..... I again looked over the first option*”

1. Describe using your own words how the narrator and Melody made it safely?
2. Explain “My heart jumped into my throat” in 50 words.

Have the students read the text from “*Do I want to jump....and so thankful for that life*”

1. Which character does the narrator trust? Why?
2. Does the narrator qualify to be a hero? Justify.
3. Was the character adventurous in the essay? Why?

After the oral discussion, let the children write the answers to the questions in their notebooks (***However, teachers can still develop their own questions for this essay***).

Activity 6: (Research Writing: Extended Learning Activity)

Learning Objectives: Reading and Literature

1. *Use the reading strategies developed in the earlier classes.*
2. *Make text to life connection*
3. *Enjoy reading as a learning activity.*

Learning Objectives: Writing

1. *Use punctuations – capital letters, full stops, question marks, comma and quotation marks (inverted commas) - correctly.*
2. *Spell correctly the words they are using.*
3. *Inculcate basic research skills in students.*
4. *Add atleast 5 pieces to the portfolios of their best writing making choices based on the elements of good writing.*

Divide the class into small group of four to five students and instruct the groups to work in the library or other sources (internet). Let the students write short biographies of their favorite heroes (Note: Heroes can be from celebrities or real life heroes).

Work with the library in-charge and obtain some short biographies of their favorite heroes. Have students write a few facts card containing “vital statistics” (name, dates she/he lived, and primary accomplishments) about one of the heroes that they have chosen. Have the students draw portraits of their chosen hero. Display the portraits along with the fact cards in a school corridor as a “Gallery of Heroes” and place them in their portfolio. Give one week time for the students to complete this task with quality research.

2. A Mountain Legend - Jordan Wheeler

Genre: *Short Story*

Rationale:

Activity 1 Pre Reading

Learning Outcomes: Listening and Speaking

- *Engage in longer dialogues and conversations.*

Ask students to share their experiences of trekking or any trip in the mountains. Have students talk about what they think the title of the story suggests. Ask if they know any mountain legends. Give some students the chance to tell these legends. Tell the students that they are going to read a North American legend about the natives (Indians) of North America. Ask the students what they know of the North American natives. The teacher may also choose to add some things she knows – things like what a wigwam or teepee is and what a pow wow is, for example.

Activity 2: Reading

Learning Outcomes: Reading and Literature

- *Use the reading strategies developed in earlier classes. (Identify the features of folktales and legends and use them to make meaning of their reading.)*

The teacher will review the elements of folktales and legends with the students. She will tell the students that they are going to read a story called *A Mountain Legend*. Because the story is quite long, the teacher should read the story orally to the students and have the students follow along in their texts. The teacher will practice reading the story out loud before reading to the class. While reading she will modulate her voice to reflect the feeling of the story.

Activity 3: Discussion (*Knowledge, Comprehension, Analysis, Evaluation*)

Learning Objectives: Listening and Speaking

- *Listen to others and participate as a member of a group.*
- *Use vocabulary to talk about abstract ideas like heroism.*
- *Respond appropriately to both the message and tone of the speaker.*

After the teacher has read the story, she will tell the students that she is going to give them a series of questions. The purpose of the questions is to help them come to a better understanding of the text. She will then ask the following questions to the group:

1. Who is the story about? (accept both Jason and Muskawashee but have students explain their choice)
2. Why did Muskawashee decide to climb the mountain?
3. Why did Jason decide to climb the mountain?
4. Were these wise decisions? Why or why not?
5. What would you have done if you were Jason and Ralph dared you?
6. Is Jason a hero? Why or why not?

Activity 4: Vocabulary

Learning Outcomes: Reading and Literature

- *Build vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will present the following words to the students: *eerie, subsiding, haunting, piercing, flinch, conceded, encroaching, plummet, hoisted, and instinctively*.

To do this, the teacher will prepare a sheet with the words listed at the top of the sheet, followed by sentences in which each word is used in context. Under the sentences, the words are listed in one column and the meanings listed at random in the second column.

The teacher will introduce the words by pronouncing each word clearly and have the students to repeat the words after her. Students will then be required to read the sentences and match the words with the correct meaning. The teacher will check the exercise with the class. Any meanings that are still unclear will be clarified.

Activity 5: Elements of Adventure

Learning Outcomes: Reading and Literature

- *Employ the features of fiction texts, specifically adventure stories to help them make meaning of their reading.*

The teacher will tell the students that *A Mountain Legend* is an adventure story. She will ask them what they know about adventures. Most of the elements of adventure should come up in the discussion.

Most adventure stories involve a journey. Most adventure stories involve the main character leaving his home. The main character always faces a problem, which she/he must solve. In solving the problem, the character learns to take risks and deal with fear. She/he frequently changes and learns something about her/him. Not all adventure stories involve the supernatural but this one does.

Together the teacher and students will compare the adventures of Jason and Muskawashee. To do this, the teacher will draw a Venn Diagram on the chalkboard and have the students help her fill it in.

Activity 6:

Learning Outcomes: Reading and Literature

- *Make life to text connections.*
- *Make text to text connections.*

Learning Objectives: Listening and Speaking

- *Listen to others and participate as a member of a group.*
- *Use vocabulary to talk about abstract ideas like heroism.*
- *Respond appropriately to both the message and tone of the speaker.*

Have the students refer to the definitions of a hero that they agreed on in *what is a Hero?* Ask the students if there is a hero in the story we just read. They will have to present details from the story to defend their positions. It is possible that they will refer not only to A Mountain Legend but also what is a Hero? and their own definitions.

3. The Magic Root - CAPSD

Genre: *Short story (Choose your own adventure)*

Rationale:

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- *Listen to others and participate as a member of a group.*
- *Engage in longer dialogues and conversations.*

Ask students about the different games they play and the skills required to play the games. Talk about out-door and in-door games. Discuss on the title, *The Magic Root*. How could a root be magic?

Activity 2: Reading

Learning Outcomes: Reading and Literature

- *Read fiction texts for explicit and implicit meanings, particularly texts dealing with themes of friendship, cooperation, loyalty and courage.*
- *Enjoy reading as a learning activity.*
- *Use the dictionary to find the variant meaning of words.*
- *Build vocabulary and use pronunciation skills to pronounce words clearly.*

Explain to the students that this story is different from others that they have read so far this year. It is like a game in that you get to make decisions and move on in the story. Tell them that they may have to come back to the beginning several times to make it successfully to the end and find the magic root. Encourage them to have fun as they puzzle their way through the story.

Let the students know that it is important to know the meaning of all the words in the text in order to play the game effectively. Students will be encouraged to check the meanings of any unfamiliar words in the dictionary.

Students will read the text independently.

Activity 3: Discussion (*Knowledge, Comprehension, Analysis*)

Learning Objectives: Listening and Speaking

- *Respond to the text they have read and talk about it..*

When students have read the story and made it to the end, the teacher will lead a discussion about the content of the story as well as the strategies students used to navigate through the story.

- Did you try to find the magic root? Why?
- Did you go into the holy man's house or did you wait outside? Why?
- Why did you need the monkey?
- Why did you need the lucky string?
- How many times did you have to start over to make it to the end?
- What were some things you learned as you read to help you make the right decisions?
- Did you notice other clues when you read a section for the second or third time?

Activity 4: Language and Grammar

Learning Objectives: Language and Grammar

- *Use interrogative forms when asking questions.*

The teacher will have to introduce the interrogative forms to her students. She will use some examples from the text and then have students identify others. She will then ask the students to frame questions using the correct interrogative forms. Students will get in pairs to answer each others questions. Each answer must be a full sentence. The teacher will monitor the quality of the questions and answers by circulating among the students and listening to them. She will give individual help to students who are experiencing difficulty.

Activity 6 (Evaluation)

Learning Objectives: Listening and Speaking

- *Understand directions correctly.*

The teacher will lead a whole class discussion centering on the strategies that the students used to read this selection. She may use the following questions:

- What were some of the clues that helped you find your way to the magic root?
- How did the author give you clues to help you make the right decisions?
- Did you enjoy reading this type of story? Why or why not?
- Can you recommend similar type of games?

4. The Hero - Rabindranath Tagore

Genre: Poetry (Narrative)

Rationale:

Activity 1 Pre-Reading

Learning Objectives: Listening and Speaking

- Respond to different speakers with questions and supportive comments in an informal situation.

Learning Objectives: Reading and Literature

- Employ textual features such as titles to help make meaning with texts.

Speculate what the poem might be about based on the title. Ask students to remember their discussions of heroes from other selections in the unit.

Activity 2: Vocabulary

Learning Outcomes: Reading and Literature

- Build vocabulary skills and use pronunciation skills to pronounce words clearly.
- Use the dictionary to find variant meanings of words.

There are some words in this story that may be unfamiliar to the students. These include: *palanquin, desolate, barren, bursts, crouched, villains, escort, and delicate.*

The teacher will write each word in a sentence that gives a clear indication of the meaning of the word. For example: *desolate*: There were no signs of life as we walked through the *desolate* countryside. Students will be given the words and sentences on a sheet of paper. Under the sentences the words will be listed again in two columns as shown below:

Word	What I Think it Means	Dictionary meaning

Students will read each sentence carefully and write in the second column what they think the word means from the context. They will then check the meaning in the dictionary and write the dictionary meaning if their meaning is not close to what is stated in the dictionary.

The teacher will check the exercise with the students, being careful to give credit to meanings that are close to the meaning suggested by the context.

Activity 3: Reading

Learning Outcomes: Reading and Literature

- *Use reading strategies developed in earlier classes.*
- *Read fiction texts for explicit and implicit meanings, particularly texts dealing with loyalty and courage.*
- *Employ the features of fictional adventure stories, to help them make meaning in their reading.*

The teacher will tell the students that this poem is an adventure and ask them what they can expect the poem to be about. She will then read the poem twice, paying close attention to pronunciation, enunciation and tone to give the feeling of adventure in her reading.

She will divide the class into three groups and do a choral reading of the poem, much like a reader's theatre. One group will take the role of the narrator, another group will take the role of the mother and the third group will assume the role of the speaker during the "battle". The teacher may want to do this twice as students may not be familiar with reader's theatre and will need to see it modelled.

The students will read the poem independently.

Activity 4: Discussion (*Knowledge, Comprehension, Analysis, Application, Evaluation*)

Learning Outcomes: Listening and Speaking

- *Engage in longer dialogues and conversations.*
- *Respond to different speakers with questions and supportive comments.*

After the students have read the poem, the teacher will put them in groups of four or five and have them discuss the following questions to help come to an understanding of the poem:

1. Who are the characters in the poem?
2. Who is the speaker speaking to?
3. Describe the waste of Joradhighi.
4. Describe briefly the boy's effort to save his mother.
5. Quote the line that tells us about the mother's appreciation.
6. Did the adventure really happen? How do you know?
7. How old would you say the speaker is? Why?
8. How does the speaker feel about his mother? How do you know?
9. Would you like to do something heroic to save your mother or a member of your family?
If so, what kind of adventure would it be? If not, why not?
10. How can you show you love your mother or father in a more practical way?

Each group will report to the class.

Activity 4: Draw a Scene from the poem (*Application and Analysis*)

Learning Outcomes: Reading and Literature

- *Enjoy reading as a learning activity.*

Have the students choose a scene from the poem and illustrate it. The teacher may choose to use the illustrations the student draw to create a pictorial representation of the poem.

Activity 5: Language and Grammar

Learning Outcomes: Language and Grammar

- *Use progressive/continuous forms of tenses – continuous present*

The teacher will introduce the concept of continuous present tense by writing the words *trotting* and *traveling* on the chalkboard. She will talk about the function of continuous present tense and how to recognize it. (See grammar text.)

Students will be asked to list from the poem the verbs in present continuous tense.

Students will create sentences using the verb phrase in present continuous tense. They will share some examples with the class.

Foreword to Writing

The capacity of human beings to write down what they have thought, dreamed of and spoken about makes their language abilities unique. Thoughts unexpressed are ideas, which die unheard, and spoken ideas often die in one generation. But thoughts expressed in writing can take on a life of their own. They can continue to engage the reader in discussions about ideas long after the writer has departed. They can connect with generations still to be born. Written words have the power to withstand the passage of time and can immortalize the mindscapes and the dreamscapes of those who commit their ideas to writing. They connect people directly regardless of time and place.

Writing is more than creating a record of discovery and accomplishment. It is also a way of thinking and learning. It is a process with which thoughts are refined and the language in which they are written made more precise. The writing process allows the writers to explore ideas and keep track of the explorations on paper. In other words, they draft what they want to say. That first draft is a rehearsal of the ideas and the structures in which they have chosen to present them. They will go on to draft and redraft their ideas in writing, to edit them, modify them after they have shared their ideas with their colleagues, and polish their language, until they arrive at a concise statement of what they want to say. Out of this matrix of thinking, drafting and redrafting, editing and modifying, emerges an understanding of the topic, which is much clearer and precise than when the writers began. Now when the writers engage in conversations or debates on the topic, they can contribute to the discussion in concise ways. And they can share their writing with people far removed in time and place.

Writers write for many different reasons. There is a need to write to friends who are in other places either with e-mail, postcards or letters. The writer assumes an audience who knows him so he does not have to be particularly careful about language or form. The contact is the important thing, the message and its form a secondary consideration. There are other kinds of personal writing as well. Journals, diaries, notebooks, wishes and dreams are written down for the writer alone to read.

We write to do business with people whom we do not know and for those purposes we adopt a different tone and attitude to the audience. We assume a distance between us in the language, and as a result, speak more formally and carefully. We even use special forms for letters for orders, letters of complaint about service, and letters of application for jobs.

Writers also write to explain their research to colleagues whom they have not met; to argue a position, to try to persuade people whom they do not know to accept their services. This is the writing of business and transactions and for many people it is the most common reason for writing.

In sharp contrast to the language and forms of business are the forms of poetry, prose fiction and drama which writers use to delight their readers with imaginary people and worlds different but similar to their own. They create mirrors to hold up to us so we can see our beauty and our foolishness. They create loveable animal characters, evil traitors and heroes who overcome impossible odds. They introduce us to people who reflect on their feelings and come to understand something new about them. Sometimes the intention is to amuse us, sometimes to teach us and sometimes to challenge us to change and reach beyond ourselves. There is a love of words evident in this kind of writing, a playfulness and delight in the ways figurative language works to gather meaning to itself. The result is a world in which we are able to explore ideas and feelings and to work out patterns of behaviour so that we come to new understanding of ourselves. For both the readers and the writers, it is the chance to live in an imagined world, to take risks in relationships and adventures, which they dare not do, in their real lives.

Students need to practise so that they develop their abilities and their skills in each of these kinds of writing, the personal, the transactional and the creative or poetic. Learning the art and the craft of writing takes time and consistent practice. This curriculum presents a programme which will give students the opportunities to write in a variety of forms. To learn to do it well, students need to become members of a writing community in classrooms where they are regularly able to share their essays, poems and letters with other writers.

Standards for Writing

1. Graduates communicate in coherent and grammatically correct writing in a wide range of forms - personal, transactional, poetic.
2. Graduates use writing as a way of learning, taking time to explore, clarify and reflect on their thoughts, feelings, experiences and relationships.
3. Graduates use writing to develop critical thinking skills - review, analysis, hypothesis, recollection, and summary, evaluation.
4. Graduates use the writing process to plan, draft, redraft, edit and publish their own work.
5. Graduates have studied examples of excellent writing both from the literature that they are studying and other sources to use them as models for their own writing.
6. Graduates are able to take notes from meetings, their reading, and other sources and use their notes to construct an accurate report of proceedings or research findings.
7. Graduates respond clearly in writing to test items on school and national examinations.
8. Graduates have produced a portfolio of their own writing containing samples of their best work:
9. Personal (letters to friends, diaries, autobiography, wishes, dreams....)
10. Transactional (information, explanation, argument, narration, report, descriptions, persuasion, biographies...)
11. Poetic (plays, skits, short stories, novels, poems....)

N.B. Good writers explore alternative and imaginative possibilities, review options and develop a personally acceptable range of styles and writing procedures.

Learning Objectives for Writing

Class V students will demonstrate that they can:

1. Use the writing strategies developed in earlier classes.
2. Use spelling strategies and the dictionary to enhance the mechanics of their writing.
3. Spell correctly the words they are using.
4. Use punctuation – capital letters, full stops, question marks, commas and quotation marks (inverted commas) – correctly.
5. Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.
6. Use the writing process to make their writing more effective.
7. Write using a wider variety of forms encountered in their reading including formal letters, applications, invitations and adventure stories.
8. Recognise the elements of good writing.
9. Add atleast 5 pieces to the portfolio of their best writing making choices based on the elements of good writing.
10. Enjoy writing by participating in a community of writers.

Introduction to Writing

Writing is a process. Writing is also idiosyncratic. No two writers approach their craft in the same manner. Some writers write early in the morning, sitting at their favourite desk with coffee in hand while others write later in the day, perhaps sitting in a comfortable chair. Some compose on the computer while others have their favourite pens and stationery. Some fiction writers start with a character while others start with a situation and still others start with a quote they overheard someone say. There is no one right way to begin a writing. However, one thing that all writers have in common is their writing passes through the same stages in the process of coming up with a final product. These stages are prewriting (sometimes called rehearsal), drafting, redrafting (including editing), and publishing.

When we talk about writing and the stages of writing mentioned above, the process of writing sounds very linear. Most writers, however, agree that writing is not linear but recursive. They may start out doing what we would consider prewriting and move on to drafting only to realize that they must return to prewriting before finishing the first draft. In the redrafting stage, some editing may be done but the writer may need to return to prewriting again in order to clarify a fact or detail. All of this movement back and forth among the stages of writing is done unconsciously as the idiosyncratic writer works towards the completion of his piece.

As teachers of writing, our job is to expose our students to the stages of writing and to the many strategies that writers use to make their writing say what they want it to say. Students will find tactics that work for them and incorporate these into their repertoire of writing strategies. They will discover that certain strategies work better for specific writing tasks while others work for them almost all of the time. As they write more and become more aware of their own writing processes, they will take control of their writing and become effective writers. Such is the process of writing.

Writing process theory is relatively new, having its origins in the late 1960's, and its development in the 1970's and 1980's. Much of what we know about teaching writing in the public schools comes out of the work done at the University of New Hampshire. In the mid-sixties Donald Murray, a Nobel Prize winning journalist and professor of writing at the University of New Hampshire, started using strategies that he and other published writers used when they wrote to teach writing to his journalism students. He wrote about this approach to teaching in *A Writer Teaches Writing* (1968 and 1985). Donald Graves, one of Murray's contemporaries in the Education department at UNH, took an interest in Murray's strategies and adapted some Murray's ideas to use with primary students in a rural New Hampshire school. The results of Graves' work in Atkinson, NH led to the publication of his seminal work *Writing: Teachers and Children at Work* (1983). In more than twenty years since the publication of this work, Graves has continued to study the development of student writers and to work with teacher

educators. Other teachers and researchers, notably Lucy Calkins, author of several books including *The Art of Teaching Writing* (1987 and 1993), and *Living Between the Lines* (1994) among others; Nancie Atwell, author of *In the Middle: Working with Adolescent Writers* (1987 and 1998) and *What Writers Need* (2002); Linda Rief, author of *Seeking Diversity* (1994) and *100 Quickwriters* (2003); and Tom Romano, author *Clearing the Way* (1987) have further refined the theories of Murray and Graves and adapted them to teaching writing at all levels from kindergarten (Pre-primary) to High School (Higher Secondary). Teachers may find the reading of such texts helpful in refining their skills in the teaching of writing.

For the purpose of discussion we will look at the stages of writing from prewriting to publication, keeping in mind that these stages are recursive and writers move back and forth among the stages. By introducing students to these stages and some strategies to use in these stages, we give students tools they need to become better writers.

The first stage of the writing process is commonly referred to as the *prewriting stage* but is sometimes called *rehearsal* (Murray, 1985). Rehearsal is preferred term by many teachers as some of what happens in this stage involves writing, which the word “prewriting” precludes. This stage of the writing process is the most time consuming of all the stages as it involves all that a writer does before he actually begins the first draft. Donald Murray contends that rehearsal can consume as much 84% of the writing time. Rehearsal involves activities such as finding a topic, researching it by reading or interviewing an expert, thinking about how to approach the topic, brainstorming, webbing, fast writes, writing leads, writing titles, discussing the topic with a friend or peer, among others.

The second stage of writing is drafting. This is the scariest part of the writing process as it is in this stage that the writer discovers how much or how little he knows about his topic. During the drafting stage the writer chooses the purpose, the voice and tone of the piece as well as the audience. It is in the drafting stage that the writer first starts to get feedback on his writing through peer or teacher conferences, or both. This stage of the writing process takes about 1% of the writing time.

The remaining 14% of the writing time is spent in redrafting. Again the writer will be involved in both teacher-led and peer conferences as he begins to look not only at what he has to say (content) but how he will say it (mechanics). He goes from a broad evaluation of the text to get a feel for the overall impression of the piece to line-by-line editing to insure that the words carry his intended message.

All of this happens within the confines of the writers’ workshop, your writing classroom. It is important, therefore, to create a climate where writers are encouraged to take risks and where everyone’s efforts are applauded. One way to accomplish this is to write with your students. By doing this you show that you are a risk taker and that writing is hard work for

everyone. By sharing your struggles as a writer, you become part of that writing community and learn to be more appreciative of what your students are going through. Sharing some of your struggles with a particular piece of writing and how you solved a writing problem also provides useful mini-lessons for your students. As students come to realizations about their writing, have them share their discoveries with their classmates. All attempts should be encouraged and all efforts supported.

Self-selected peer conference groups go a long way in creating a climate of support in the classroom. When students are given the freedom and responsibility to select their own groups, research has shown that these groups are most effective. If students are already comfortable with their peer group, it is easier for them to open up their writing.

Regular teacher led conferences also promote a positive learning environment.

Teachers who concentrate on the information first help create students who have an interest in writing for an audience beyond the teacher. While the mechanics of writing (sentence structure, grammar, and spelling) must be taught, it is best to relegate these to the editing stage of the writing. Once students are convinced they have something to say, they are much more interested in saying it well. Common weaknesses can be addressed in mini-lessons and individual concerns can be dealt with in individual conferences with the teacher.

Now that you have students writing regularly, conferencing with you and their peers, what do you do with the finished product? The question of evaluation of writing is an issue that most teachers struggle with. Do you give credit for the process or just for the product? The answer is that you do both. For example, when you teach the ten-day workshop (outlined in *Introducing Writers' Workshop to High School Students*), the objective is for the students to learn how to participate in a writers' workshop. Therefore, most of the evaluation should focus on how well they learned their roles. In other writing you do, part of the grade may focus on the student's participation in the various roles needed to make the workshop more effective but the bulk of the evaluation will focus on the final product. Rubrics can be designed to give credit for both process and product but most evaluative rubrics will allot most weight to the product. By giving the students the rubrics through which their writing will be evaluated when the writing is assigned, they know the standard by which they will be judged and can work toward that standard. (See sample rubric, Appendix G: Sample Rubrics for Writing)

Establishing a writers' workshop has been outlined briefly in *Introducing Writers' Workshop to High School Students* and if these routines are consistently adhered to, your writing workshop should be a time that both you and your students look forward to.

Introducing Writers' Workshop

Because many high school students will have not participated in writing workshop classrooms, they will need instruction on their roles and responsibilities during writing class. The following is meant as an introduction to writers' workshop. Once students are familiar with how the workshop operates, it can be used for writing in all genres.

Introduction

Talk about the main tenets of writing process: time and choice. Writers need time to write and writers need to find their own topics. For the writing assignments in this curriculum, students will be expected to find their own topics. As well, time will be spent in class writing, sharing and discussing writing with the teacher and peers. Class time will be spent in prewriting activities, drafting, redrafting, editing and publishing. Students will participate in both teacher led and peer conferences. Through this approach a community of writers will be developed.

Teachers who are teaching classes where students are not familiar with writing workshop will find it helpful to use the first ten writing classes to set up a writers' workshop in their classrooms. The following is a suggested format for introducing Writers' Workshop.

Day 1

Teacher will demonstrate *listing* as a prewriting activity. To get students accustomed to choosing their own topics start out with this activity. The teacher lists five topics she might like to write about on the board. (Try listing topics that are fairly narrow, as many students will start with topics that are too broad to handle in a ten-day workshop.) The teacher asks the students to list five topics they could write about. After about five minutes, the teacher draws the students' attention to her list and talks a bit about each topic on the list and tells why it is there. She then narrows her topics to the one for further development. Students are then asked to select a topic from their lists to develop. Students and teacher begin to write.

After the teacher has written for about ten minutes, she leaves her draft and begins to circulate among the students. Stopping at students' desks at random, she reads quietly what the student has written and makes a comment on the content. It is important to use phrases from the student's writing in making the comment. In this way the reader shows that she receives what the writer has written.

The last ten minutes should be dedicated to hearing what each student has written. The teacher asks each student to pick his best sentence and share that sentence with the class. By choosing one sentence, students are beginning to pick out what is strong about the writing. The teacher may choose to make a positive comment after each sentence is read.

Day 2

Students continue to work on the drafts started on Day 1. (If students say they are finished their draft, just ask them to choose another topic from the list they started on day 1.) While the students are writing, the teacher begins informal conferences. She asks a student to read what he has written and the teacher comments on what is working well and asks questions about content that is not clear. These conferences should be short, between three and five minutes. (Initial conferences do not deal with mechanics; this comes in editing conferences.)

Allow ten to fifteen minutes towards the end of class to begin training students on how to respond to writing. The first step in responding to writing is called *pointing* (1981 Elbow). A volunteer reads what he has written so far in his draft (the drafts do not need to be complete to share) and other students comment on what they hear. To help establish a positive attitude in the workshop, comments at this point must be positive. Each comment must begin with the “I like...” or “I liked...”. After the draft is read, anyone who wishes to comment must raise his hand and the reader calls on his peers to speak. The teacher may raise her hand to give a comment, too. The comments should be specific and where possible use the words of the writer. For example, a comment like, “I liked the part where you said, ‘Dorji’s eyes widened and his knees weakened at the sight in the clearing’ because it showed that he was scared.” is preferred to, “I liked it because it is exciting.”

A second reader volunteers and the same procedure used with the first student is followed. This time, however, you introduce the second step in responding – *questioning*. After the students have made pointing comments, they can ask a question about any aspect of the content that is not clear. The reader may answer the question if he wishes or simply thank the person for his question. It is a good idea to keep the questions to three or four so the writer can consider these questions when he redrafts. Too many questions will overwhelm the writer. After this is done, the teacher may remind the reader that he may want to consider the questions asked when he redrafts.

Day 3

A similar procedure to Days 1 and 2 are followed – students write, teacher conducts individual conferences. As in day 2, the last ten or fifteen minutes should be allotted to responding and the final two steps in responding are demonstrated and practiced. The third step is *summarizing*. After a volunteer has read and students have pointed and asked questions, students are encouraged to summarize in a phrase or short sentence what the piece is about. This helps the writer see if his main idea is coming across and if the piece has focus.

The last step in responding is *questions from the author*. After the volunteer reads, his peers point, ask questions, and summarize. The reader is then given the opportunity to ask questions of the audience. If there is something he is concerned about and no one has commented on it

he may want to ask some questions. By allowing the writer to have the last word, the teacher puts control back in the hands of the writer.

If the teacher feels that the students have mastered the skills of responding to writing, she can put the students in peer response groups. Peer response groups should contain four students and self-selected groups work best. Before the end of class she may ask the students to choose three other people they would like to work with on their writing for the next few days. If, however, after only two days of practice she feels the students are not ready to work in peer groups, she may choose to do whole group response for another few days.

Day 4

If students are ready, place them in their peer groups and spend the first ten minutes doing peer response. Peer response groups work in a number of ways. The teacher may choose to begin each class with peer response. In this case, one person reads and the other three respond following the procedure used in whole class response. This way each writer gets some response every four days. Another way to handle peer response is to do it once in four days. This approach allows each writer to read and get response at the same time and have three days to write and incorporate the changes suggested by his peers. The teacher may wish to try both approaches and adopt the one that works best with her students.

During peer response, the teacher monitors the groups. If things are working well, she may choose to sit in with a group and participate as a member of the group.

After peer response time, the students continue to work on their drafts and the teacher continues with individual conferences.

Days 5 – 10

The procedure followed on Day 4 is continued. As the drafts are completed, the emphasis in the peer conference and the teacher conference may change from content to form and mechanics.

During this time the teacher may choose to use part of the time for a mini-lesson. A mini-lesson is a short demonstration or lecture, lasting from five to fifteen minutes, where the teacher introduces a skill or content issue that may be useful to the writers. Often mini-lessons arise from weaknesses the teacher notices during the individual conferences she has with her students. Mini-lessons cover a variety of topics such as leads, how to write conversation, how to use description effectively – any aspect of form or grammar.

The writing workshop ends with publication. Publication may take a variety of forms from reading final drafts to the class, to wall magazines, to school literary magazines, to author night.

Learning Objective 1: *Use the writing strategies developed in earlier classes.*

This objective begins from class I and continues until class XII. The teachers must be aware of all the writing skills developed in the earlier classes and build on them in the present class.

Learning Objective 2: *Use cursive writing.*

Students began using cursive writing in Class IV. They are expected to practise cursive writing to ensure proper letter formation in Class V and to use cursive writing in their written assignments.

Learning Objective 3: *Use spelling strategies and the dictionary to enhance the mechanics of writing.*

Learning Objective 4: *Spell correctly the words they are using.*

Students are encouraged to edit for spelling in the final drafts of their writing and should be held accountable for the correct spelling of words they have been taught. They should not be penalized for misspelling words that are new to them or that are trying out. These misspellings will give the teacher some ideas of what spelling strategies and patterns that should be taught.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 3, *Bully* (Theme- Humour)

Activity 5, *The Great Mouse Plot* (Theme- Humour)

Activity 1, *Jean Claude's Island*, (Theme-Humour)

Activity 2, *Lights! Camera! Action!* (Theme-Media Close-Up)

Activity 4&5, *Welcome to TV Land* (Theme-Media Close-Up)

Activity 6, *Let's Talk Advertising* (Theme-Media Close-Up)

Activity 4, *Jimmy Jet and his TV Set* (Theme-Media Close-Up)

Activity 4, *When Television Ate my Best Friend* (Theme-Media Close-Up)

Learning objective 5: *Use punctuation – capital letters, full stops, question marks, and quotation marks (inverted commas) – correctly.*

Again students should be encouraged to edit for punctuation in the final drafts of their writing and should be held accountable for the correct use of punctuation that they have been taught. The mistakes the students make in their final drafts can be used to inform the teacher about what he needs to teach.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 4, *My Mother Saw a Dancing Bear*, (Theme – Animal)
Activity 5, *A Pet for Mrs. Arbuckle* (Theme- Animal)
Activity 3, *Bully* (Theme- Humour)
Activity 5, *The Great Mouse Plot* (Theme- Humour)
Activity 2, *Lights! Camera! Action!* (Theme-Media Close-Up)
Activity 4&5, *Welcome to TV Land* (Theme-Media Close-Up)
Activity 6, *Let's Talk Advertising* (Theme-Media Close-Up)
Activity 4, *Jimmy Jet and his TV Set* (Theme-Media Close-Up)
Activity 4, *When Television Ate my Best Friend* (Theme-Media Close-Up)
Activity 4, *All the Places to Love* (Theme-Family & Friends)
Activity 4, *Together* (Theme-Family & Friends)
Activity 4, *The Wise Old Woman* (Theme- Family and Friends)
Activity 3, *We Take Care of Each Other* (Theme-Family and Friends)
Activity 4, *Some Children Are* (Theme-Family and Friends)
Activities 2&4, *The Tree House* (Theme-Family And Friends)
Activities 2&4, *Getting Along: A How to Manual* (Theme-Family and Friends)
Activity 2(c), *Microscope* (Theme-Explore and Observe)
Activity 3, *The Lady Bug Garden* (Theme-Explore and Observe)
Activities 2&3, *Jessie's Island* (Theme-Explore and Observe)
Activity 1(c), *Mum, Dad, and Me* (Theme-Explore and Observe)
Activity 3, *Letter from Laya* (Theme-Explore and Observe)

Learning Objective 6: *Develop ideas more effectively in longer paragraphs in which they use both simple and compound sentences.*

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 3, *How Young Animals are Protected?* (Theme – Animal)
Activity 3, *Bully* (Theme- Humour)
Activity 5, *The Great Mouse Plot* (Theme- Humour)
Activity 2, *Lights! Camera! Action!* (Theme-Media Close-Up)
Activity 4&5, *Welcome to TV Land* (Theme-Media Close-Up)
Activity 4, *Jimmy Jet and his TV Set* (Theme-Media Close-Up)
Activity 4, *All the Places to Love* (Theme-Family and Friends)
Activity 4, *Together* (Theme-Family and Friends)
Activities 3&4, *The Wise Old Woman* (Theme-Family and Friends)

Activity 3, *We Take Care of Each Other* (Theme-Family and Friends)
 Activity 4, *Some Children Are* (Theme-Family and Friends)
 Activities 2 (c) & 4, *The Tree House* (Theme-Family and Friends)
 Activity 2 (c), *Microscope* (Theme-Explore and Observe)
 Activity 3, *Jessie's Island* (Theme-Explore and Observe)
 Activity 3, *Letter from Laya* (Theme-Explore and Observe)

Learning Objective 7: *Use the writing process to make their writing more effective.*

The writing process model of writing instruction has been adopted for this curriculum. An outline of how to set up a writing workshop in your classroom is outlined in the introduction of this manual. All teachers should read this part of the document before starting the school year.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 6, *What is a Hero* (Theme – Adventure)
 Activity 3, *Bully* (Theme- Humour)
 Activity 5, *The Great Mouse Plot* (Theme- Humour)
 Activity 2, *Lights! Camera! Action!* (Theme-Media Close-Up)
 Activity 4&5, *Welcome to TV Land* (Theme-Media Close-Up)
 Activity 4, *Jimmy Jet and his TV Set* (Theme-Media Close-Up)
 Activity 4, *All the Places to Love* (Theme-Family and Friends)
 Activity 4, *Together* (Theme-Family and Friends)
 Activity 4, *The Wise Old Woman* (Theme-Family and Friends)
 Activity 4, *Some Children Are* (Theme-Family and Friends)
 Activity 2 (c), *Microscope* (Theme-Explore and Observe)
 Activity 3, *Jessie's Island* (Theme-Explore and Observe)

Learning Objective 8: *Write using a wider variety of forms encountered in their reading including formal letters, applications, invitations, and adventure stories.*

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 6, *A Pet for Mrs. Arbuckle* (Theme – Animal)
 Activity 5, *Survival in the City* (Theme – Animal)
 Activity 7, *The Mountain Legend* (Theme – Adventure)
 Activity 4, *Together* (Theme-Family and Friends)
 Activity 4, *The Wise Old Woman* (Theme-Family and Friends)

Activity 2 (C), *The Tree House* (Theme-Family and Friends)

Activity 3, *Jessie's Island* (Theme-Family and Friends)

The teacher will need to do some formal instruction on how to write invitations and applications.

Learning Objective 9: *Recognise the elements of good writing.*

When discussing the stories and poems in this curriculum, the teacher will point out elements of good writing – such things as style, voice, mood, dialogue, and description – and how these elements contribute to the overall effect of a piece of writing. He will encourage students to look for these things in their writing.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 4, *All the Places to Love* (Theme-Family and Friends)

Activity 4, *Together* (Theme-Family and Friends)

Activity 4, *The Wise Old Woman* (Theme-Family and Friends)

Activity 3, *Jessie's Island* (Theme-Explore and Observe)

Learning Objective 10: *Add at least five pieces to their portfolio of their best writing making choices based on the elements of good writing.*

There are many opportunities to write in this curriculum. Students will be encouraged to look critically at their own writing and choose the pieces that best represent their growth as writers. These pieces will be added to their portfolios.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 6, *What is a Hero* (Theme – Adventure)

Activity 4, *All the Places to Love* (Theme-Family and Friends)

Activity 4, *Together* (Theme-Family and Friends)

Activity 4, *The Wise Old Woman* (Theme-Family and Friends)

Activity 4, *Some Children Are* (Theme-Family and Friends)

Activity 3, *Jessie's Island* (Theme-Explore and Observe)

Learning Objective 11: *Enjoy writing by participating in a community of writers.*

In the writing workshop approach to writing in the classroom, there are opportunities for students to read and discuss their writing and writing ideas with their peers and the teacher. This sharing and helpful environment goes a long way to creating a community of writers. Students are encouraged to collaborate with one another and the teacher to help produce good writing.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 3, *Bully* (Theme- Humour)

Activity 5, *The Great Mouse Plot* (Theme- Humour)

Foreword to Listening & Speaking

We are born into the world capable not only of speaking any language but also capable of listening to the language we hear around us, learning it, and then using it to communicate our thoughts and feelings. We are linguists, grammarians and composers from the very beginning of our journey here. As we listen, we acknowledge the presence of people around us and learn to make sense of the sounds they make. We delight in, or are afraid of, the sounds we hear different to the human voice: music, birdsongs, the sounds of machines and the wind swishing through the rice in the paddy fields around the house on a stormy night. Each brings a different reaction causing feelings of pleasure, well-being or fear. But we never shift our focus from language for the rest of our lives.

The practice of the skill of listening, and the growing necessity to express what we need, think feel and understand, leads us naturally to learn to use the spoken word.

Once we can speak, and are able to use the spoken word with some skill, we build bridges of communication to others and begin to explore the possibilities of human understanding. It is a reciprocal and dynamic process. To speak is to proclaim our presence to the world, to assert our individuality and shape our identity. To speak is to give utterance to our thoughts, life to our ideas, and personality to our being. To listen is to hear what our friends and family want to communicate about similar things. We speak in and listen to our inner voice as well, rehearsing possibilities and probabilities internally, to explore and come to understand what we think. When we converse with others to share what we think, we also listen and to what they have to say in response. Thus, we modify our understanding of our ideas and ourselves and of the world in which we live.

Sometimes our purposes for listening and speaking are more mundane. We just want to sing and dance, tell jokes and gossip, tell our dreams. But in all cases, listening and speaking allow us to be citizens in the world of language.

To listen well is a skill that assists us in all aspects of our relationships with others. To listen with empathy allows us to share both messages and feelings. To listen well is to honour the thoughts of others and accept their contributions to the well being of our community. To listen well is to learn new ideas and perceptions, words and structures. To listen is to learn from good speakers their skills at rhetoric and gesture so we can use them for ourselves when we speak.

To speak is an art which we all practice. It is one of the important ways by which people know us. To learn to do it well gives us confidence in ourselves and gives others confidence in us. We need to learn to speak with ease and clarity so that we can, as people in the workplace, members of family, and citizens in our communities make contributions to the common good.

Conversations of all kinds sharpen our understanding. They also draw us closer, fulfilling the need for companionship as we share what we understand about what it is to be human.

In sum, we listen and speak for various purposes on both formal and informal occasions. Whatever the circumstance, we need to learn to listen and speak well. They are skills which can be taught directly and practised so that we become better at using them to help us in our quest for understanding the world we live in.

Standards for Listening & Speaking

1. Graduates are able to listen to, understand and participate in oral presentations and conversations conducted at normal speed.
2. Graduates speak in clear and grammatically correct English in personal and public situations.
3. Graduates are able to listen to others, distinguish their message, tone, and intention and respond appropriately.
4. Graduates use the conventions of speech that show respect and sensitivity to others.
5. Graduates are able to explain their positions on, and understanding of, complex issues.
6. Graduates are able to speak in public at different kinds of functions using appropriate conventional forms of address, lexicon, register and idiom, and know the social appropriateness of such use.
7. Graduates have developed a repertoire of structures, rhetorical devices and internalised those through careful and constant listening and use.
8. Graduates are able to take on formal roles in groups and conduct the business of the group appropriately.

Learning objectives for Listening & Speaking

Class V students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.
2. Respond to books that they have read and talk about them.
3. Speak using correct question tag.
4. Engage in longer dialogues and conversations.
5. Deliver short speeches on topics of their choice.
6. Understand and give directions properly.
7. Listen to explanations and take notes.
8. Respond to different speakers with questions and supportive comments in formal and informal contexts.
9. Use appropriate vocabulary to talk about concrete and abstract ideas.
10. Respond appropriately to both the message and the tone of a speaker.
11. Enjoy listening to and speaking English.

Notes to the Teacher

The purpose for the Listening and Speaking Strand is that students will have a set time and regular opportunities to practise the use of spoken language in a variety of circumstances, formal and informal. A program of activities in each class level PP-XII has been planned for this curriculum. It will engage students and teachers in a continuing process that allows them to develop the skills of listening and speaking they need, when they listen to speeches, oral reports, reading aloud, and to radio or when they watch television. It will also engage them in exercises that help them acquire the skills and the confidences to present reports orally, to participate in meetings, engage in debates and deliver speeches.

The textbook for this Strand for Classes IX-XII is entitled **Language Aloud ...Allowed** and it sets out for the teacher and students, clear directions for the activities in the program. It also gives the teachers and students forms by which they can keep a record of their assessments of the work as the program proceeds.

Given that the teacher has only 20 hours for this Strand, the activities should use all of the time. If, however, there is time left, then the teacher can assign students the task of learning how to conduct meetings.

Note: For teaching the specific grammar items, refer the learning objectives under the Language Strand.

Learning Activities:

Learning Objective 1: *Use the listening and speaking skills developed in earlier classes.*

This objective begins from class I and continuous until class XII. Teachers must be aware of all the listening and speaking skills developed in the earlier classes and build on these skills in the present class.

Learning Objective 2: *Respond to books that they have read and talk about them.*

Activity 1 (Comprehension, Analysis, Evaluation)

The teacher will use the library period to encourage students to talk about the books they have read. The questions provided below may be used to help students talk about books. These questions should be given to students as soon as they start using the library so that they have time to prepare to talk meaningfully about books. It is very important for the teacher to demonstrate this book talk by first talking about a book that she has read. She should ensure that her book talk answers the questions provided below. This activity should continue

throughout the year with few students engaged in book talk every library period. At least half the period should be spent on children reading. The teacher must give at least two weeks from the time students have their first library period and choose a book, to begin the book talk.

Features of a book

1. What is the title of the book?
 2. Who is the author?
 3. Are there any illustrations? Who is the illustrator?
 4. What does the blurb say about the book?
- (Blurb – short description of a book found at the back of the book)

About the story

1. Who are the characters?
2. Who is the main character?
3. What happens in the beginning of the story?
4. What is the conflict?
5. What happens in the climax of the story?
6. How does the story end?

Personal responses

1. Which character did you like the best? Why?
2. Which character did you dislike the most? Why?
3. If you were the writer would you change any part of the story – the events, characters, illustrations, title, etc?
4. Would you ask your friends to read the book? Why?

Learning Objective 3: *Speak using correct question tag.*

Ideas for possible activities:

The teacher will ask students to think of two to three statements (*may be positive or negative*). After they have done this, students will volunteer to provide statements and other students will say the appropriate question tag for the statements. This will be carried out in the form of a game. The student saying the statement will pick a student to say the appropriate question tag. If the student fails to provide the correct question tag, he will pick another to do so. This is a game and no one should be penalised.

The same activity can be done in pairs or small groups. The teacher may also conduct “Question Tag” quizzes.

Whenever the teacher and students have opportunities to listen and speak, attempts to use

correct question tags must be made. The activities suggested above should be used continuously whenever the need is felt.

Learning Objective 4: *Engage in longer dialogues and conversations.*

When students read *Creating Your Own Newspaper* (Theme- Media Close-Up), they talk about their experience of creating their own newspapers.

While reading *All the Places to Love* (Theme- Family and Friends), students talk about pictures of their family. Others will listen and ask questions and share sensitive comments.

Welcome to TV Land (Theme- Media Close-Up) has students discussing stereotypical roles they notice in their homes, amongst boys and girls, and later assign such roles by the teacher for boys and girls.

The Bully (Theme-Humour) has students talking about their experience(s) with bullies.

Listen With Your Eyes (Theme- Explore and Observe) has students, in pairs, frame questions related to the text and discuss the answers. Later the questions are shared with the whole class and the answers are discussed.

Note to Teachers: *There are plenty of opportunities for discussions outlined in the activities in the Reading and Writing strands in this curriculum. Teachers are encouraged to utilize these opportunities to promote active listening and speaking among the students.*

Learning Objective 5: *Deliver short speeches on topics of their choice.*

For *Welcome to TV Land* (Theme- Media Close-Up) students first write about their favourite TV character using the writing process. Later they talk about their favourite characters. The teacher encourages students to ask questions and make supportive comments.

Ideas for possible activities:

Let students choose a speech on any topic. A speech roster should be made for informing their turn to deliver their speech. Continuous formative assessment should be maintained. This information should be accessible to students and parents. The needs of the students should be diagnosed and necessary help should be given by the teacher.

After the mid-term, students may be ready for Continuous Summative Assessment. The teacher will maintain a register to record the marks. The evaluation criteria should be explained to students before the evaluation process begins. This will prepare students to do well. The students should have access to the marking criteria and their marks.

The teacher should explain the following aspects of delivering speeches effectively:

1. The purpose of your speech (to inform, to persuade, to entertain).
2. The audience (classmates – content and language to the level of classmates).
3. Presentation.

For more detail refer the Appendix 1 in the appendices in the teachers' guide.

Learning Objective 6: *Understand and give directions properly.*

Ideas for possible activities:

Whispering Game

The first student whispers a direction to do something in class such as (clean the chalkboard, sweep the classroom, say hello to the teacher and so on) into another friend's ear. This friend, in turn, will whisper the same direction into another friend's ear. The whispering will continue till the last person carries out the direction (enact it).

Construction Game

Step 1

In pairs, students will sit back-to-back. One will have a picture. The other will have a plain paper and a pencil. The person with the picture will give directions of how to draw the picture. The person with the paper will listen to the directions and draw the picture. The pair will compare the pictures – the original and the drawn. The teacher and students need to keep in mind that the final picture drawn is more of a reflection on the person giving the directions than it is of the person doing the drawing. All the drawings will be displayed. The class along with the teacher will choose the most accurate drawing after comparing these to the original.

Step 2

In the same pairs, reverse the roles and carry out the same procedure.

Note: The teacher should ensure that when working in pairs students should not look at each other and help each other in any way other than their voices.

Learning Objective 7: *Listen to explanations and take notes.*

*Note: The information presented below is to help students take notes effectively. Keeping these points in mind, the teacher must display the following chart in class and **demonstrate** several times over the year **how** to take notes.*

Points to remember while taking notes:

1. Notes should consist of the key words or phrases you hear.
2. Notes do not have to be written as complete sentences but they should be clear enough for the reader to understand when he refers them later.
3. Take all the notes in your own words.

Activity 2, *Listen With Your Eyes* (Theme- Explore and Observe). when the students present their questions and answers and have a discussion, students take notes. Later they use their notes to share their findings.

Activity 2, *Did I Order an Elephant* (Theme-Humour). Before the students listen to the teacher read the text, they note predictions into a prediction table. Then, as the teacher reads the text aloud students will note the events into the table. Later they will compare their predictions to what really happens in the text.

Activity 2 (a), *Letter from Laya* (Theme- Explore and Observe). Students read the text, discuss and take notes. Later they compare their notes and discuss with classmate.

Ideas for possible activities:

In schools that have the Connect series and Speak Well series, teachers will also use these resources to encourage students to listen and take notes.

Learning Objective 8: *Respond to different speakers with questions and supportive comments in formal and informal contexts.*

Some of the activities from Reading & Literature strand that support this objective are given:

Activity 2 (b), *The Wise Old Woman* (Theme- Family and Friends).

Activity 4, *Welcome to TV Land* (Theme- Media Close-Up).

Activity 3 (Jig saw reading), *When Television Ate My Best Friend* (Theme-Media Close-Up).

Activity 1, *Getting Along: A How to Manual* (Theme-Family and Friends).

Note: Whenever there are discussions, presentations, speeches, or other forms of oral presentations, students must be encouraged to ask questions and give supportive comments.

Learning objective 9: *Use appropriate vocabulary to talk about concrete and abstract ideas.*

For practically every Reading & Literature text (short stories, poems, non-fiction) there are activities where students are given the opportunity to express their personal responses to concrete and abstract ideas in the texts. When students talk about different types of bullies,

where can they be found, etc., they are talking about concrete ideas. When students talk about heroism, courage, love, friendship, loyalty, etc., they are dealing with abstract ideas. These discussions should be used by the teacher to encourage students to use appropriate vocabulary.

Learning objective 10: *Respond appropriately to both the message and the tone of a speaker.*

Speakers use a variety of speaking techniques to get their messages across. Some will choose a serious tone while others choose a humorous tone. Still others will use understatement, overstatement or irony. Students need to be able to identify the tone of a speaker and reply appropriately. He can do this by paying attention to the body language of the speaker as well as the words. Is the speaker smiling? Is he frowning? What do these facial expressions suggest? The teacher may demonstrate this by delivering short talks using a variety of tones. She may also use some of the texts in the supplementary section for this as well.

Learning Objective 11: *Enjoy listening to and speaking English.*

This objective is meant to help students enjoy the experience of listening and speaking English. Our students should be eager to participate in listening to and speaking English with classmates, friends, teachers, and guests in formal and in formal situations. Such an environment can become a reality only if the teacher makes her lessons child-centered, communicative and anxiety free where students can take risks.

Foreword to Language

Every living being strives to communicate with its own kind. One of the ways in which this need is fulfilled is by expressing thoughts in the medium of language. Language is the bridge between individuals that tells them they are needed, that they are not alone. Language allows us to express ourselves and to develop our own identity. Those alone are reasons enough to study language.

Yet the case for advocating language study can be appreciated better when we consider the other purposes language serves. For one, it gives shape to thoughts and emotions, and communicates these to intended audiences. For another, it is the basic element with which the history of the world has been recorded. In that sense, it is a time capsule that allows us to view and review any moment of literate or illiterate man in the past. In much the same way, it is a repository of information that envelops all recorded knowledge and so acts as a gateway to development.

Innovators, for example, have documented their experiments in order to perfect them or to let others improve on their achievements. If not for language, all such development would have hardly been possible, and the modern world, as we know it would be unimaginably different. If we were to imagine a world without language, we would see that, in the absence of a medium for sharing ideas, proposing, negotiating and agreeing, there would be no order, only chaos.

Language, used rhetorically, has made leaders, swayed entire populations and, indeed, influenced the course of many a nation's history. Language is power. Language is also harmony. It allows peoples of the world to understand different cultures as well as belief systems, and to share ideas. In this regard, no other language has proved more useful than English.

Proficiency in English is therefore seen as a necessity in both academic and professional life. The proper study of English entails detailed study of grammar and conventions of usage, along with other language competencies (listening, speaking, reading, and writing).

In *The Silken Knot*, the Centre for Educational Research and Development (CERD) suggests that language study be given “pride of place” among the areas of English study. Students in Bhutan need direct teaching of English grammar, pronunciation and syntax in a consistent, thorough, and interactive manner. However, the study of language also involves explorations of ideas about the origins and acquisition of language.

In addition to the grammar study presented in this strand, this curriculum calls for the study of simple notions of the purposes which language serves, an introduction to the theories of the acquisition of language, the nature of language, some work with morphology, and at a very simple level, comparisons between English and some of the other languages spoken in Bhutan. It is by engaging in the study of language in this way that students will come to realise how powerful language is as a tool for real communication.

Notes to the Teacher

There are two parts to the Language activities for the Language Strand. The first part engages students in the study of grammar and usage, the second, introduced in the upper classes, deals with language itself as a subject for study. .

A note on the first part. This curriculum offers opportunities for students to practise their grammar and usage skills every year from Classes IV to XII. As noted in the Learning Objectives for Language, the formal study of language will begin only at Class IV. This will allow the students in PP-III to acquire sufficient vocabulary, structures, and skills so that they can participate actively in the Language Study activities when they begin. The Committee responsible for the programme considers the study of grammar and usage to be very important to the students of Bhutan and have planned accordingly.

Even a quick glance at the Timetable and at the learning objectives for each class will bear this out. Indeed most of the work required in Language for Classes XI and XII is a review of the Grammar that students have studied in their earlier classes. Time has been set aside in this curriculum for that to happen.

As to the second part, the study of language is a new element introduced in the programme for the Language Strand. It is intended to acquaint students to simple notions of language and help them see this language an evolving means of communication. It is instructive to note that what was slang is now often accepted as proper usage. It is helpful as well to know that in the matter of an evolving language, the revised Oxford English Dictionary will report 315,000 words in English, 200,000 of which are in common usage. That compares with an earlier report of French with 100,000 words in common usage and German with 184,000. All of this is to say that the study of language is broader than grammar and usage and can prove to be interesting indeed.

In Classes IX-XII, teachers and students will find provisions for the exploration of the various theories of language acquisition; activities which enable the exploration of the changing nature of language; how words come into being and how they become obsolete and the changing nature of the rules which govern English. The English Review Committee is hopeful that the teachers and students will find this new element a sound companion to the study of grammar and usage.

Note: For teaching the specific grammar items, refer the learning objectives under the Language Strand.

Standards for Language

1. Graduates demonstrate a sound knowledge of grammar and sentence structure.
2. Graduates use a rich vocabulary in their speech and writing.
3. Graduates know the basic features of the English Language.
4. Graduates display a facility with the use of the various modes of speech – indicative, subjunctive, interrogative, imperative and conditional structures.
5. Graduates are able to discuss how humans acquire language.
6. Graduates are able to discuss the purposes that language serves in human interaction.

Learning Objectives for Language

Class V students will demonstrate that they can:

1. Use the knowledge of grammar learned in the earlier classes.
2. Tell the functions of two new parts of speech: personal pronouns and adverbs.
3. Use direct and indirect speech.
4. Use word order (article – subject – verb – adjective – object) in longer sentences correctly.
5. Use the degrees of comparison (positive, comparative and superlative) of adjectives.
6. Use the progressive/continuous forms of tenses (continuous present, continuous past, continuous future).
7. Tell the infinitive, simple past and past participle of regular verbs (play, played, played).
8. Use interrogative forms correctly when asking questions.
9. Construct compound sentences with 2 principal clauses joined by a simple conjunction.
10. Use the abbreviations and grammar labels in the dictionary to find out more about words and their meanings.

Learning Activities:

Learning Objective 1: *Use the knowledge of grammar learned in earlier classes.*

Students start the formal learning of grammar in Class IV and continue learning grammar formally until Class XII. The teacher is responsible for knowing what has been taught in earlier classes and is to build on this knowledge.

Learning Objective 2: *Tell the functions of two parts of speech: personal pronoun and adverbs.*

Activity 1

The teacher will define the personal pronoun; words that take place of nouns. Example: This is Mr Sonam from Zhemgang. He is a teacher. The teacher will explain that 'he' is a personal pronoun because it replaces 'Mr Sonam'. The teacher will use more examples of personal pronouns (he, she, it, they, we, I) in sentences until students are confident.

Pronouns as subjects	Pronouns as objects
I I remember the puppy.	me The puppy remembers me .
we We teased the dolphins.	us The dolphins teased us .
you You greeted Mrs Karma.	you Mrs Karma greeted you .
he, she, it He/She/ It likes me.	him, her, it I like him/her/ it .
they They love you.	them You love them .

Activity 2

The teacher will explain how personal pronouns can be used as subject or objects using the table below.

(From **Grammar Builder 2**, p.23)

The teacher will ask students to read *Like an Animal in a Cage* and identify and write as many personal pronouns that are used in the text as subject or objects using the same table. The students will then exchange their notebooks and correct each other's work following the correct answers given by teacher or students.

Note for teachers:Adverbs: Adverbs are words which tell more about verbs, adjectives, or other adverbs. They are usually placed next to the word they tell about. Example: Deki speaks softly in class. (The adverb *softly* tells how Deki *speaks* and is placed next to *speaks*.)

Example: Adverbs with verbs

-The child smiled sweetly at me (Adverb of manner).

-He will go out at 7 p.m. (Adverb of place)

-She usually eats in the canteen. (Adverb of time)

Activity 1

The teacher will ask a few students to perform different actions like sing, talk, knock, etc. The teacher will ask the rest of the class how they performed the actions. The teacher will prompt the students to use adverbs (sang sweetly, talked loudly, knocked softly, etc.). The teacher will record the sentences students use on the board.

Activity 2

The teacher will introduce ‘adverb’ in relation to Activity 1 and explain the function of adverbs in each sentence. Use **Grammar Builder 2**, p. 62-63, as reference. To ensure that students have learned what is taught, use practice D and E from Grammar Builder 2, p. 65. The teacher will ensure that students get the adverbs correct.

Activity 3

Note: This activity is to provide a method of reinforcement for practising the use of adverb of manner.

Instructions: Compile a list of verbs. This can be accomplished through a brainstorming activity or can be introduced by the teacher. Compile a list of adverb of manner.

A student is selected. The student either selects or is given a verb and an adverb. The student then acts out the verb in the manner dictated by the adverb. A student may have the verb *jump* and the adverb *quietly*. The student jumps quietly. The class then tries to guess the adverb. The person that guesses the adverb correctly then goes in front of the class and performs his verb and adverb.

Activity 4

The teacher will introduce the other adverbs starting with adverbs of time (often, usually, sometimes, never, etc.) and place (anywhere, away, downstairs, here, somewhere, etc.). Use unit 5.2, **Grammar Builder 2** to teach the adverb of time and place.

Activity 5

Use Practice G, **Grammar Building 2**, p.69.

Activity 6

Use 'Listen with Your Eyes' from students' text to give further practice on the content. The students could be asked to identify all the adverbs used in the text.

Learning Objective 3: *Use direct and indirect speech.*

Activity 1 (introduction)

The teacher will ask a student to tell a sentence. For instance, the student (Pema) says, "I did my homework." the teacher will put this sentence - Pema said, "I did my homework." - on the board. She will then say that this is an example of "direct speech". The teacher will ask two or three students to tell a sentence. Other student volunteers will look at the earlier example of direct speech that is already on the board. They will use this example to convert the sentences offered by their friends into direct speech.

Activity 2

The teacher will refer *Grammar Builder 2*, p.182-83. The four grammar points must be taught. The teacher is advised to display the four grammar points in charts so that students have a visual aid.

To reinforce students' understanding of direct speech the teacher may use texts such as *A Pet for Mrs. Arbuckle* (Theme – Animals), *The Mirror* (Theme – Humour), *The Wise Old Woman* (Theme - Family and Friends), etc. Students will identify and list all the examples of direct speech from any of these texts. The teacher will ensure that students receive proper feedback about their work. Students should be encouraged to use the grammar points to identify the errors and make corrections.

Activity 3 (Practice)

Students will use the four grammar points taught to them to complete the exercises. Practice A and B on p.183 of **Grammar Builder 2**. Students will work independently on this. Whole class correction may be done.

Note. The remaining exercises in **Grammar Builder 2**, p. 184 and 185 should be completed as homework by the students. The teacher must ensure that proper feedback is given.

Activity 4 (Indirect Speech)

The teacher will ask students to tell three examples of direct speech that they had listed in the previous lesson (Activity 2). She will change these sentences into indirect speech.

For example

Direct speech: “I would make a lovely pet,” said Armadillo. [A sentence from *A Pet for Mrs. Arbuckle* (Theme – Animal)]

Indirect speech: The armadillo said that it would make a lovely pet.

The teacher will teach the three grammar points for understanding “Indirect Speech” from **Grammar Builder 2**, p.186-87. The teacher will display these points on a chart and explain. The students will go back to the list of examples of direct speech that they had identified from a Reading & Literature text. They will use the grammar points learned to change these into indirect speech. The teacher will ensure that students receive proper feedback about their work. Students should be encouraged to use the grammar points to identify the errors and make corrections.

Activity 5 (Practice)

Students will use the three grammar points taught to them to complete the exercises Practice A and B on p.187 and 188 of **Grammar Builder 2**. Students will work independently on this. Whole class correction must be done. Students should be encouraged to use the grammar points to identify the errors and make corrections.

Note. The remaining exercises in **Grammar Builder 2**, p. 188 -89 should be completed as homework by the students. The teacher must ensure that proper feedback is given.

Activity 6 (Review)

In groups of three, students will work on creating examples of direct and indirect speech. One member will provide a statement, the second will change into direct speech, while the third will change it into indirect speech. In turns the members must get the opportunity to make the statement, to form direct speech, and indirect speech.

Learning Objective 4: *Use word order (article-subject-verb-adjective-object) in longer sentences correctly.*

Introduction

Remind the students that they have studied simple word order - subject, verb, and object. A few sentences may be given such as:

1. Sonam likes mangoes.
2. A cat drank the milk.
3. Our teacher sings nursery rhymes.

Students will identify the subject, verb, and object in these sentences.

In order to help students recapitulate their Class IV lessons, the teacher will ask students to state the articles and tell the meaning of adjectives with few examples. The teacher will reinforce with correct information where necessary.

Activity 1

The teacher will explain the word order: article – subject – verb – adjective – object. She will use the examples provided below:

1. The teacher told a sad story.
2. The boy found a gold ring.
3. The children played an interesting game.

After clarifying any doubts that the students may have, the teacher will use the information provided in the table below to write many sentences using the “article – subject – verb – adjective – object” word order. The teacher must make it clear to students that several sentences may be made for each subject. For example: 1. The girl sang beautiful songs. 2. The girl slept a sound sleep. 3. The girl read sad stories. Students must explore all possibilities. The teacher will decide how many sentences each student must write.

Articles	Subject	Verb	Adjective	Object
A	girl	ran	beautiful	songs
		slept		stories
		sang		leaves
		write		pictures
		draw		sleep
An	boys	play	wonderful	cry
	cow	jump	a sound	food
	army	sings	a loud	games
The	donkey	read	delicious	poems
	baby	eat	tricky	weapons
	mother	gave	a small	present
	monk	cooked	automatic	speech
	school bus	drove	melodious	summer
		into	an expensive	camp
		uses		prayers
		chanted		pen
		wore		
		bought		

Activity 2

The teacher will provide a list of sentences that are not in the correct word order of article-subject-verb-adjective-object. Make students put the jumbled sentences in the correct word order.

NOTE

The teacher will use the activities that have been presented earlier as samples to help her create her own activities. However, she must remember to build from simple concepts to complex ones and use experiences and ideas that students are familiar with.

Learning Objective 5: *Use the degrees of comparison (positive, comparative, and superlative) of adjectives*

Refer **Grammar Builder 1**, p.46 - 49 and **Grammar Builder 2**, p.51 – 53. These sources have all the necessary information for helping students understand and work with adjectives of comparison. The teacher is advised to use **Grammar Builder 1** to introduce students to adjectives of comparison. Later, to reinforce students' understanding, use practice exercises in **Grammar Builder 2**, p. 51-53 which are more complex.

After students have a good grasp of the adjectives of comparison, they should be given opportunities to connect this understanding to the Reading & Literature texts they encounter. The non-fiction text *Did I Order an Elephant* (Theme – Humour) may be used.

Learning Objective 6: *Use the progressive/continuous forms of tenses (continuous present, continuous past, continuous future)*

Refer **Grammar Builder 1**, p.66 - 69 for present simple continuous; p.74-77 for past continuous tense; and p.80-85 for future continuous tense. **Grammar Builder 2**, p.86 – 109 may be used to enhance students understanding of these concepts. The practice exercises in **Grammar Builder 2** are more complex and the teacher will use her discretion as to whether or not to use them.

For present simple continuous tense use the poem *The Hero* by Rabindranath Tagore (Theme – Adventure) and *Jessie's Island* (Theme – Explore and Observe). The texts *Like an Animal in the Cage* and *Keeping Old Friends* (Theme- Animal) may be used to find examples for past continuous tense.

Learning Objective 7: *Tell the infinitive, simple past and past participle of regular verbs (play, played, played)*

Refer **Grammar Builder 1**, p.70-73 for regular verbs and irregular verbs. **Grammar Builder 2**, p.90– 93 may be used to enhance students understanding of these concepts. The practice exercises in **Grammar Builder 2** are more complex and may be used at the teacher's discretion. **The Good Grammar Book**, p.117-134 may also be referred for teaching infinitives.

A list of irregular verbs has been provided below. The teacher should use this list.

INFINITIVE	SIMPLE PAST	PAST PARTICIPLE	INFINITIVE	SIMPLE PAST	PAST PARTICIPLE
<i>be</i>	<i>was/were</i>	<i>been</i>	<i>let</i>	<i>let</i>	<i>let</i>
<i>become</i>	<i>became</i>	<i>become</i>	<i>lie</i>	<i>lay</i>	<i>lain</i>
<i>begin</i>	<i>began</i>	<i>begun</i>	<i>lose</i>	<i>lost</i>	<i>lost</i>
<i>break</i>	<i>broke</i>	<i>broken</i>	<i>make</i>	<i>made</i>	<i>made</i>
<i>bring</i>	<i>brought</i>	<i>brought</i>	<i>mean</i>	<i>meant</i>	<i>meant</i>
<i>build</i>	<i>built</i>	<i>built</i>	<i>meet</i>	<i>met</i>	<i>met</i>
<i>buy</i>	<i>bought</i>	<i>bought</i>	<i>pay</i>	<i>paid</i>	<i>paid</i>
<i>catch</i>	<i>caught</i>	<i>caught</i>	<i>put</i>	<i>put</i>	<i>put</i>
<i>choose</i>	<i>chose</i>	<i>chosen</i>	<i>read /ri:d/</i>	<i>read /red/</i>	<i>read /red/</i>
<i>come</i>	<i>came</i>	<i>come</i>	<i>ride</i>	<i>rode</i>	<i>ridden</i>
<i>cost</i>	<i>cost</i>	<i>cost</i>	<i>run</i>	<i>ran</i>	<i>run</i>
<i>cut</i>	<i>cut</i>	<i>cut</i>	<i>say</i>	<i>said</i>	<i>said</i>
<i>do</i>	<i>did</i>	<i>done</i>	<i>see</i>	<i>saw</i>	<i>seen</i>
<i>draw</i>	<i>drew</i>	<i>drawn</i>	<i>sell</i>	<i>sold</i>	<i>sold</i>
<i>dream</i>	<i>dreamt/dreamed</i>	<i>dreamt/dreamed</i>	<i>send</i>	<i>sent</i>	<i>sent</i>
<i>drink</i>	<i>drank</i>	<i>drunk</i>	<i>show</i>	<i>showed</i>	<i>shown</i>
<i>drive</i>	<i>drove</i>	<i>driven</i>	<i>shut</i>	<i>shut</i>	<i>shut</i>
<i>eat</i>	<i>ate</i>	<i>eaten</i>	<i>sing</i>	<i>sang</i>	<i>sung</i>
<i>fall</i>	<i>fell</i>	<i>fallen</i>	<i>sit</i>	<i>sat</i>	<i>sat</i>
<i>feel</i>	<i>felt</i>	<i>felt</i>	<i>sleep</i>	<i>slept</i>	<i>slept</i>
<i>fight</i>	<i>fought</i>	<i>fought</i>	<i>speak</i>	<i>spoke</i>	<i>spoken</i>
<i>find</i>	<i>found</i>	<i>found</i>	<i>spell</i>	<i>spelt</i>	<i>spelt</i>
<i>fly</i>	<i>flew</i>	<i>flown</i>	<i>spend</i>	<i>spent</i>	<i>spent</i>
<i>forget</i>	<i>forgot</i>	<i>forgotten</i>	<i>stand</i>	<i>stood</i>	<i>stood</i>
<i>get</i>	<i>got</i>	<i>got</i>	<i>steal</i>	<i>stole</i>	<i>stolen</i>
<i>give</i>	<i>gave</i>	<i>given</i>	<i>swim</i>	<i>swam</i>	<i>swum</i>
<i>go</i>	<i>went</i>	<i>gone/been*</i>	<i>take</i>	<i>took</i>	<i>taken</i>
<i>have</i>	<i>had</i>	<i>had</i>	<i>teach</i>	<i>taught</i>	<i>taught</i>
<i>hear</i>	<i>heard</i>	<i>heard</i>	<i>tell</i>	<i>told</i>	<i>told</i>
<i>hit</i>	<i>hit</i>	<i>hit</i>	<i>think</i>	<i>thought</i>	<i>thought</i>
<i>hold</i>	<i>held</i>	<i>held</i>	<i>throw</i>	<i>threw</i>	<i>thrown</i>
<i>keep</i>	<i>kept</i>	<i>kept</i>	<i>understand</i>	<i>understood</i>	<i>understood</i>
<i>know</i>	<i>knew</i>	<i>known</i>	<i>wake</i>	<i>woke</i>	<i>woken</i>
<i>lead</i>	<i>led</i>	<i>led</i>	<i>wear</i>	<i>wore</i>	<i>worn</i>
<i>learn</i>	<i>learnt/learned</i>	<i>learnt/learned</i>	<i>win</i>	<i>won</i>	<i>won</i>
<i>leave</i>	<i>left</i>	<i>left</i>	<i>write</i>	<i>wrote</i>	<i>written</i>
<i>lend</i>	<i>lent</i>	<i>lent</i>			

<i>bare infinitive</i>	<i>past simple</i>	<i>past participle (-ed form)</i>
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
sew ²	sewed	sewn
shake	shook	shaken
shear ²	sheared	shorn
shed	shed	shed
shine	shone	shone
shoot	shot	shot
show	showed	shown
shrink	shank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
sleep	slept	slept
slide	slid	slid
sling	slung	slung
smell ¹	smelt	smelt
sow ²	sowed	sown
speak	spoke	spoken
speed ¹	sped	sped
spell ¹	spelt	spelt
spend	spent	spent
spin	spun/span	spun
spill ¹	spilt	spilt
spit	spit/spat	spit/spat
split	split	split
spoil ¹	spoilt	spoilt

<i>bare infinitive</i>	<i>past simple</i>	<i>past participle (-ed form)</i>
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk
strike	struck	struck
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swell ²	swelled	swollen
swim	swim	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
understand	understood	understood
wake ¹	woke	woken
wear	wore	worn
weave ²	wove	woven
weep	wept	wept
wet ¹	wet	wet
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

¹ These verbs have two past simple and two past participle forms, both the ones given and regular forms (e.g. burn; burnt/burned; burnt/burned).

² These verbs have two past participle forms, the one given and a regular form (e.g. mow; mowed; mown/mowed).

³ 'dove' in American English.

⁴ When *lie* means 'deliberately to say something untrue' it is regular ('lie/lied/lied').

⁵ Pronounced /red/.

For regular verbs, the teacher may use the table given below and encourage students to fill in the simple past and past participle forms of regular verbs. Students may also think of more regular verbs and its simple past and past participle forms.

Infinitive	Simple past	Past participle
Jump	Jumped	Jumped
Climb		
Walk		
Cook		
Play		
Dance		

Mum, Dad and Me a poem by James Berry (Theme – Explore and Observe) for infinitives and past tense; *The Bully* by Dennis Lee (Theme-Humour) for regular and irregular verbs; *Jean Claude's Island* (Theme – Humour) for infinitives, past tense, and regular and irregular verbs.

Learning Objective 8: *Use interrogative forms correctly when asking questions.*

Refer **Grammar Builder 1**, p. 98-133 for WH-Questions. **Grammar Builder 2**, p.126–161 may be used to enhance students understanding of these concepts. The practice exercises in **Grammar Builder 2** are more complex and should be used at the teacher's discretion.

Getting Along (Theme-Family and Friends) and *The Magic Root* (Theme –Adventure) are texts that show many examples of interrogative forms. Students will use these texts to explore the interrogative forms. Another connection that can be made is with *My Left Foot* (Theme-Adventure). Under the Reading & Literature strand after students read this text they make interview questions to be asked to Mr. Pema Tshering. The teacher may use this activity to help students use their understanding of the interrogative forms.

Learning Objective 9: *Construct compound sentences with 2 principal clauses joined by a simple conjunction.*

The teacher will concentrate on these four simple conjunctions to construct compound sentences with two principal clauses: *and, because, or, but*. To teach these refer **Grammar Builder 1**, p.150-157 for the conjunction “and”, and “but”; p.166-169 for “because”; and **Grammar**

Builder 2, p.190-193 for “or”. However, students should be allowed to use other conjunctions such as however, so, although, etc., if they have the ability to do so.

The Lady Bug Garden (Theme – Explore and Observe) has examples of compound sentences with two principal clauses joined by simple conjunctions such as and, but, and because.

Learning objective 10: *Use abbreviations and grammar labels in the dictionary to find out more about words and their meanings.*

Activity 1

The teacher will use abbreviations used in the texts to introduce the term. For example, the abbreviations TV, Mr, Mrs, are used in ‘A Pet for Mrs Arbuckle’. Write the given examples on the board and ask the students if they could tell you what they stand for. Ask students to tell you a few more abbreviations they have seen or used.

Activity 2

The teacher will take students through the page of a dictionary where they find the abbreviations. The teacher will together with students list down a few abbreviations. Then the teacher will ask students to work in pairs to find and write at least five abbreviations that are used in a dictionary. The students should be prepared to tell how they know they are abbreviations. They will be encouraged to mention the page from where they got the abbreviations. Then they will read out the listed abbreviations to the whole class. The teacher will ensure that the students use correct abbreviations.

Activity 3

The teacher will inform the students that there will be a quiz competition on the common abbreviations found in the dictionary. Depending upon the size of the class the teacher can decide on the number of groups. She may also decide to limit the number that they need to know to about 20 -25.

Activity 4

The teacher will ask students to work in groups to find various abbreviations used in the dictionary and the abbreviations used in our country. Later they will display their work in the class for others to learn. The teacher will ensure that each display is correct.

Note to teachers:

The teachers may teach the grammar labels under parts of speech.

Annual Timetable for the English Curriculum

This document assumes a school year with 180 days for teaching, exclusive of holidays and examination time. For Classes V and VI, it assumes a school year divided into 2 terms of fifteen weeks each. It assumes as well, that 60 classes of 50 minutes length will be allotted to Reading & Literature, 40 classes of 50 minutes length to Writing, 40 classes of 50 minutes of length to Language and 40 classes of 50 minutes of length to Listening and Speaking.

Classes V-VI		Periods/classes	Class Time/minutes
Reading & Literature	—	60	50 minutes
Writing	—	40	
Listening & Speaking	—	40	
Language	—	40	
Total		180	

CLASSES V-VI: TERM 1

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Hours
Week 1 Block 1	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 2	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 3	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 4	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 5	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 6 Block 2	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2

Week 7	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 8	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 9	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 10	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 11 Block 3	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 12	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 13	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 14	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 15	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 16 Block 4	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 17	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2
Week 18	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R & L = 2 W = 3 L & S = 2 L = 2

Term 1 Total for Each of the Strands: R & L = 36: W = 54: L & S = 36: L = 36 = 162

Note: Library period is excluded which is one period in a week 18x1=18 periods

MODES OF ASSESSMENT

Introduction

In the new English curriculum the emphasis was given to improve the language skills - *reading, writing, listening and speaking* - of the students. The new curriculum also demands for a change in which students are assessed, a movement away from the formal or examination oriented approach to informal or alternative assessment. The targets of assessment are:

- ❖ to assess how well students are progressing in their studies
- ❖ to assess the performance level of the students in reference to the set Standards (*for promotion to a higher grade level*)
- ❖ to monitor the overall student achievement

Standards

The Standards are statements of what the public can expect students to know and be able to do in English when they graduate from the school system (The Silken Knot: *Standards for English for schools in Bhutan*). The Standards for Writing and Language are listed in the English Curriculum Framework Document – Pre-primary to Class XII.

Learning Objectives

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards. The assessment is guided by the Learning Objectives.

Assessment Objectives

The objectives are listed under the Learning Objectives for Class V under Language and Writing Strand in the English Curriculum Framework document. These objectives are inter-related and it will not normally be possible or desirable to test them in isolation.

Assessment Scheme

The overall assessment during the year will consist of the following:

- ❖ Continuous Formative Assessment (CFA)
- ❖ Continuous Summative Assessment (CSA)
- ❖ Examinations
 - Mid-term examinations
 - Annual Examinations

Continuous Formative Assessment

The Continuous Formative Assessment (CFA) is an assessment of student's learning that is carried out throughout the academic year involving a variety of organised, both formal and informal learning activities to facilitate quality teaching and learning in schools.

The main aims of Continuous Formative Assessment (CFA) are to:

- ❖ provide opportunities to both the teacher and the learner to reflect on the learning process and on the level of achievement
- ❖ help teachers to find out what teaching methods and materials work best
- ❖ help teachers pay attention to individual differences and learning styles of the learners
- ❖ make learners realize how well they can do certain types of work and what they need to improve
- ❖ enable learners to see the connection between efforts and results
- ❖ allow the learners to evaluate themselves and also in peer group
- ❖ enable learners to take on multiple roles – as learners, helpers, evaluators and reviewers of the learning processes
- ❖ enable learners to appreciate each other's talents and accept the weaknesses
- ❖ develop and tap the higher level thinking and problem solving skills of learners

The following are some of the suggested Continuous Formative Assessment activities:

- ❖ Ask series of questions to the class verbally as the teaching is going on
- ❖ In pair provide opportunities for peer assessment among students
- ❖ Provide individual students with the opportunities for self assessment
- ❖ In group/pair work, observe students and keep notes
- ❖ In writing activities, keep ample time for corrections and giving feedback to students
- ❖ Rubrics can be used for assessing students' writing, class participation, listening speaking and reading skills
- ❖ Keep literacy Portfolios for both reading and writing activities
- ❖ Teachers could keep anecdotal records, observation notes and conference diaries for students as part of CA, and follow the FA activities that are suggested in the teachers' manuals under various genres.

Continuous Summative Assessment:

The Continuous Summative Assessment (CSA) consists of the school-based assessment on the Listening and Speaking Strand, Portfolios and the two written examinations.

The Listening and Speaking Strand carries 30 marks. The Portfolio Assessment consists of Reading portfolio (record of reading, journal writing, critical response, text talk or book talk) and Writing portfolio (best pieces of writing selected by students and best pieces selected by the teacher) maintained for each student in Reading & Literature and Writing Strands. Each portfolio values 10%.

There are two written examinations for class V: The Mid-term Examination conducted in the first term will be marked out of 25%. The Annual Examination conducted at the end of the year will be marked out of 25%.

CLASS V

ENGLISH PAPER

The English Paper assessment will consist of Listening and Speaking, Writing Portfolio, Reading Portfolio, and Written Examination.

The Listening and Speaking Strand can be assessed through activities like: Listening skills exercises, Reports, Debates, Extempore speeches, Presentations and Book talk. Listening and Speaking will be assessed out of 30% -15% during Term One and 15% during Term Two for classes V and VI. This mark will be added to the Continuous Assessment (CA) marks.

The Writing Portfolio includes - Journal writing and best written pieces selected by the students on teacher's guidance, based on good writing criteria.

The Reading Portfolio includes - Reading Record for books read, critical responses, text talk or book talk, and book reviews done by the students.

The portfolios are to be maintained for each student and must be assessed and awarded marks as part of Continuous Assessment (CA).

Listening & Speaking: 30%	Writing Portfolio: 10%	Reading Portfolio: 10%
<ul style="list-style-type: none">• Listening skills exercises• Reports• Debates• Extempore speeches• Presentation of their written pieces• Book talk	<ul style="list-style-type: none">• Best pieces of writing selected by the students• Best pieces are selected by the teachers• Journal writing for books read• Process of work• The number and types of genre	<ul style="list-style-type: none">• Record and reading• Critical response to book read• Text talk or book talk

The questions for the Written Examination consist of Writing, Language, and Reading & Literature Strands. The time allotted for the written examination is as given below:

Time: 2 Hours Writing and 15 Minutes for reading

Weighting: 100 Marks (30 Marks for Writing, 20 Marks for Language and Grammar and 50 Marks for Reading & Literature)

Question Format:

The Paper will have Three Sections A, B and C.

SECTION A

Section A is for Writing and will test students' writing skills through Extended Response Questions (ERQ). This will carry 30 marks.

Question 1:

Will require students to write one narrative essay from the three choices provided. This will carry **20 marks**.

Question 2:

Will require students to write a friendly letter. Marks will be awarded to correct layout, spelling, message or meanings conveyed to the intended audience. This will carry **10 marks**.

SECTION B

Section B is for Language and will test students' language skills through Short Answer Questions (SAQ). This will carry 20 marks.

Question 1:

There will be questions on grammar which will require students to correct, rewrite, edit, and complete sentences. This will carry **20 marks**.

SECTION C

Section C is for Reading & Literature. On each genre TWO SETS of questions will be set of which either SET I or SET II is to be attempted. However, the students must attempt ONE of the SET II (Extended Response) Questions from any of the three genres - Short Story, Essay, and Poetry. This will carry 50 marks.

Assessment Scheme and Question pattern

Short Story: 20 marks

Essay: 20 marks

Poetry: 10 marks

Short Stories:

Set I: 20 marks

Multiple Choice Question –10 marks

Short Answer Response Question – 10 marks

Set II: 20 marks

Extended Response Question – (Four questions: 5+5+5+5=20 marks)

Note: Questions on Stories will be set on seen texts.

Essays:

Set I: 20 marks

Multiple Choice Question – 10 marks

Short Answer Response Question – 10 marks

Set II: 20 marks

Extended Response Question – (Four questions: 5+5+5+5=20 marks)

Note: Questions on Essays will be set on seen texts.

Poetry:**Set I: 10 marks**

Multiple Choice Question – 5 marks

Short Answer Response Question – 5 marks

Set II: 10 marks

Extended Response Question – (Two questions: 5+5=10 marks)

Note: Questions on Poetry will be set on unseen texts.

Examination weighting for:**Writing:**

Composition	20%
Letter Writing	10%

Language:

Grammar Structure	20%
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Reading & Literature:

Short Story	20%
Essay	20%
Poetry	10%

In each GENRE, the questions will test the students' ability to:

- understand the text
- explain part of the text in their own word
- give relevant interpretations of the contents in their own words
- identify elements, point of view, themes, ideas, and
- analyse, synthesize, evaluate the texts and apply the ideas.

Sample Test Blue Print for Classes V and VI (For Section A, B and C - Optional I)

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A QI. Composition					Q1 (20) ERQ		20
Section A QII. Letter Writing			Q2 (10) ERQ				10
Section B QI. Grammar			QI 1-5(5) MCQs	QI 6-8(3)		QI 9-10 (2)	10
			QIII (5) complete/rewrite	QII 2(5) edit/complete			10
Section C Short Stories Set I	Q1-3 (3) MCQ	Q4-7 (4) MCQ	Q8 (1) MCQ	Q9-10 (2) MCQ			10
		Q1 (2)		Q2 -3(2x3)		Q4 (3)	10
Section C Short Stories Set II							
Section C Essay Set I	Q1-3 (3) MCQ	Q4-7 (4) MCQ	Q8 (1) MCQ	Q9-10 (2) MCQ			10
	Q1 (1)	Q2 (2)	Q3 (3)	Q4 (4)			10
Section C Essay Set II							
Section C Poetry Set I	Q1 (1) MCQ	Q2-3 (2) MCQ	Q4-5 (2) MCQ				5
		Q1 (2)				Q2 (3)	5
Section C Poetry Set II							
Total	8	16	27	20	20	10	100

The optional Set II (ERQs)

Set II questions in Section C will comprise of 4 ERQs of 5 marks each in Essay, Short Stories and 2 ERQs of 5 marks each in poetry. These ERQs will spread over from the comprehension level to the evaluation level.

Sample Test Blue Print for Classes V and VI (Optional II)

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section C Short Stories Set II		Q 1 (5)	Q 2 (5)	Q 3 (5)		Q 4 (5)	20
Section C Essay Set II		Q 1 (5)	Q 2 (5)	Q 3 (5)	Q 4 (5)		20
Section C Poetry Set II			Q 1 (5)		Q 2 (5)		10
Total		10	15	10	10	5	50

Break up of Continuous Assessment (CA) and Examination weightings

Classes V & VI	TERM ONE		TERM TWO		
	Continuous Assessment	Mid-term Examination	Continuous Assessment	Annual Examination	
	Reading Portfolio 5%		Reading Portfolio 5%		
	Writing Portfolio 5%		Writing Portfolio 5%		
	Listening and Speaking 15 %		Listening and Speaking 15 %		
Total	25%	25%	25%	25%	100%

Note:

For classes V and VI schools will conduct exam out of 100 % in both - First Term and Second Term Examinations. The Term examinations' marks will then be converted to 25% each. The two exams will, therefore be worth 50% of the total results. The Continuous Assessment for writing will be 10%, for reading portfolio 10%, and for Listening and Speaking strand 30% which will add up to 50% will then be added to the annual examination marks to make it 100%.

TEXTS FOR STUDY

Short Stories (20 periods)

1. A pet for Mrs. Abuckle – *Gwenda Smyth*
2. Like an animal in the cage – *Dennis Pelrine*
3. Keeping old friends – *Chris Halvorson*
4. The Wise Old Woman – *Yoshiko Uchida*
5. The Tree House – *Lois Lowry*
6. The Mirror – *Pleasant DeSpain*
7. Jean-Claude's Island – *Natalie Savage Carlson*
8. The Ladybug Garden – *Celia Godkin*
9. A Mountain Legend – *Jordan Wheeler*
10. The Magic root – *CAPSD*

Essays (20 periods)

1. How young animals are protected – *Audrey Wilson*
2. Survival in the City – *Diane Swanson*
3. Getting Along: A How-to Manual – *Catherine Rondina*
4. We Take Care of Each Other as told to Paula McCuire – *Lindsey*
5. The Great Mouse Plot – *Roald Dahl*
6. Did I order an Elephant? – *Marcello Argil*
7. Creating Your Own Newspaper – *Adapted from Kids World Magazine*
8. Welcome to TV Land – *Shelagh Wallace*
9. Lights! Camera! Actions! – *Susan Green*
10. Let's talk Advertising – *Susan Hughes*
11. When Television Ate my best Friend – *Linda Ellerbe*
12. Listen With Your Eyes – *Sharon Stewart*
13. Jessie's Island – *Sheryl McFarlane*
14. Letter from Laya – *Thakur Singh Powdyel*
15. What is Hero? – *Heroic adventure magazine & Kuensel*

Poems (18 periods)

1. My Olympic Toby Cat – *Lola Sneyd*
2. My Mother saw a dancing bear – *Charles Causley*
3. Rabbit Poem – *Pamela Mordecai*
4. All the places to love – *Patricia MacLachlan*
5. Together – *Carolyn Mamchur*
6. Some Children Are – *Jo Tenjford*
7. Bully – *Dennis Lee*

8. Six Wise Men – *John G. Saxe*
9. Jimmy Jet and TV Set – *Shel Silverstein*
10. Neighbour – *Leva Grants*
11. The Microscope – *Maxine Kumin*
12. Mum, Dad and Me – *James Berry*
13. The Last Mountain - *Bettina Grassmann*
14. Hero - *Rabindranath Tagore*

Textbooks and References for classes V and VI

Possible Teacher References

- i. Resource Lines 9/10 Robert Dawe, Barry Duncan & Wendy Matheiu. Prentice Hall Ginn Canada. (Skills-Reading, Writing, Listening, Speaking, Viewing, Representing Class 8,9,10,11,12)
- ii. Language: Speech and Writing. P.G. Penner & R.E. Mc
- iii. (Class 7-12)
Language Arts: Survival Guide, “Margaret Iv
- iv. Eson, Samuel Robinson,” (class 5-12), Prentice Hall Canada.
- v. Swan, Michael and Walter, Catherine. The Good Book of Grammar. (2001). Oxford University Press: Oxford
- vi. Murphy, Raymond. Murphy’s English Grammar. 3rd Edition (2004). University of Cambridge: U.K.
- vii. Amin, A., et.al. (2004). Grammar Builder 1. Cambridge University Press: U.K.
- viii. Littell, Joy (Ed.) (1984). Building English skills. McDougal, Littell & Company
- ix. Hewings, Martin. (1999). Advanced English Grammar. CUP: New Delhi

Recommended Students Textbooks

1. Amin, A., et.al. (2004). Grammar Builder 3. CUP:UK Class 6
2. Amin, A., et.al. (2004). Grammar Builder 2. CUP:UK Class 5

Appendix A: Selection Criteria for Textual Materials

Reading & Literature

1. Texts should enable students to explore Bhutanese culture, allow them to make text to life connections easily.
2. Texts should be gender sensitive offering to students a wide range of experience from the perspectives of both males and females.
3. Texts should offer to students the perspectives of young and old, experience with a wide range of cultures in both historical and imaginary literature.
4. Texts should offer to students a wide range of genre both fiction and non-fiction.
5. Texts should be written in the highest quality language available, language that represents the best of the genre.
6. Texts should present language and pictures that are in keeping with the values of the community.
7. Texts should be age appropriate in themes and language.
8. Texts should provide opportunities of active learning.
9. Texts should be well illustrated especially for the younger readers.
10. Texts should be of an appropriate length for school study.
11. Texts should present to students a variety of themes including such themes as joy, happiness, family, and loyalty.
12. Texts should permit students to experience in their reading a wide range of experiences in their reading.
13. Texts should offer a rich blend of traditional and contemporary literature.
14. Texts should allow for students and teachers to make inter-textual connections easily.
15. Texts should support the objectives of the curriculum.

Listening & Speaking

1. Materials that provide examples of Bhutanese men and women speaking in a variety of situations.
2. Materials that show male and female speakers speaking for a variety of purposes (to inform, entertain, persuade).
3. Materials that show how speakers emphasise, tone, and intonation to help with their message.
4. Materials that help students learn the protocols of public speaking and listening.
5. Materials that allow students to study strategies for conflict resolution and to practice mediation skills.

Writing

1. The texts should include models that illustrate features of different kinds of writing.
2. The texts should provide opportunities for students to write in a variety of forms.
3. The texts should reflect values of Bhutanese culture as well as other cultures.
4. The texts should be appropriate for the class level at which they are used.
5. The texts should present writing process theory.
6. The texts should be written in contemporary language.
7. The texts should be models that are gender sensitive and reflect the experience of young and old.

Language

1. Materials should be written in language that is appropriate for the age/class level at which it is used.
2. Materials should contain examples of the concepts of language at a level that is appropriate for the age/class level at which it is used.
3. Materials should contain information on the nature of language, theories of language acquisition as well as systems of grammar.
4. Materials should promote activity based learning.

Appendix B: Glossary

Acronym: a word made from the first letters or syllables of a series of words. Some acronyms are written as ordinary words, such as radar (radio detection and ranging); and others are sets of initials, such as UNICEF (United Nations International Children's Emergency Fund)

Allegory: An allegory is a simple story, such as a fable or parable, whose major purpose is to teach a moral lesson. An allegory can always be read on two levels – one literal, the other symbolic. The underlying meaning can be parallel to, but different from, the surface meaning.

Allusion: An allusion, in a literary work, is a reference to another literary work, or a person, place, event, or object from history, literature, or mythology.

Antagonist: The antagonist in a literary work is the primary person in opposition to the hero or protagonist.

Apostrophe: The apostrophe is a figure of speech consisting of words addressing an inanimate object, abstract idea, or deceased individual as though that object, idea, or person were alive; also, words addressing an absent person as though s/he were present.

Ballad: is a story in a song, usually a narrative song or poem. Any form of story may be told as a ballad, ranging from accounts of historical events to fairy tales in verse form. It is usually with foreshortened alternating four- and three-stress lines ("ballad meter") and simple repeating rhymes, and often with a refrain.

If it is based on political or religious themes, a ballad may then be a version of a hymn. Ballads should not be confused with the ballade, a 14th and 15th century French verse form.

Traditional Poetic Form

- 1) Normally a short narrative arranged into four line stanzas with a memorable meter.
- 2) Typical ballad meter is a first and third line with four stresses (iambic tetrameter) and then a second and fourth line with three stresses (iambic trimeter).
- 3) The rhyme scheme is typically abab or abcb.
- 4) Often uses colloquialisms to enhance the story telling (and sometimes to fudge the rhyme scheme).

Literary ballads

Literary ballads are those composed and written formally. The form, with its connotations of simple folkloric authenticity, became popular with the rise of Romanticism in the later

18th century.

<http://www.google.com/search?hl=en&q=ballad&btnG=Google+Search>

Bias: An underlying preference or prejudice for or against a particular idea, value, or group of people, that makes it difficult or impossible to judge fairly in a particular situation.

Character: Refers to (i) an individual in a story, narrative, poem, or play, and (ii) the qualities of the individual. The latter are usually revealed through dialogue, description, and action. Characters can be further divided into:

- **Dynamic/Round Character** – a complex, three dimensional character who undergoes a significant and permanent change in personality or beliefs.
- **Stock/Flat Character** – a type of character who the audience will immediately recognize and who serves a familiar function. These characters do not show any growth in the course of the story.

Choral reading: reading together in chorus. Children are often assigned parts, which they practice several times.

Climax: the point in the plot where something is solved, accomplished or achieved.

Complex sentence: a sentence that has one main clause and one or more subordinate clauses. Its arrangement allows the writer to emphasize *one* main idea and to indicate the close relationship of the secondary ideas to it. Example: The little girl hid behind the trees *until the train of packhorses had passed.* (Subordinate clause is in italics.)

Compound sentence: a sentence made up of two or more independent statements, questions or commands. Its arrangement enables the writer to show the relationship (equality or contrast) of *two* main ideas. Example: We all arrived on time but we were cold and wet.

Compound word: a word that is made up of two or more parts that are words themselves. Example: highway, whatsoever

Colloquial Language: Words, phrases, and expressions used in everyday conversation; it is relaxed and informal rather than literary and formal.

Comic Strip: A sequence of drawings (cartoons) that tell a humorous story.

Conflict: A struggle between opposing characters, forces or emotions, usually between the protagonist and someone (sometimes between the protagonist and his/her emotions) or something else.

Context: The situation or background information relevant to understand a word, idea, character, or incident in a text. It could refer to the surrounding event(s) or information in the text, the background of the writer, or the social situation in which the text was written. As well, the context the reader brings to a text affects how a piece of writing is received and experienced.

Dramatic Irony: A type of situational irony contrasting what a character perceives, and what the audience and one or more of the characters know to be true.

Dramatic Monologue: A poem in which a single speaker who is not the poet utters the entire poem at a critical moment. The speaker has a listener within the poem, but we too are his/her listener, and we learn about the speaker's character from what the speaker says. In fact, the speaker may reveal unintentionally certain aspects of his/her character. Robert Browning perfected this form. (source: Abrams glossary)

Diorama: a three-dimensional scale model of a landscape typically showing a scene from a story. In school settings dioramas are often used to have students respond to a story. Dioramas have a backdrop drawn by the student and miniature figures (often toy figures that the students have) to represent the characters in a particular scene from the story. Dioramas are usually contained in a shoe box or other small box.

Direct speech: reporting the exact words of the speaker. Direct speech can be identified by the use of quotation marks (“ ”), also referred to as inverted commas. Example: When Yeshey came in he said, “It’s not raining now.”

Echo reading: the teacher reads a line or short section of a poem and the children read it back, becoming the echo. As the children echo read, they try to match the teacher’s expression and phrasing.

Ethic: [ethics: plural] A set of principles that people use to decide what is right and what is wrong.

Epilogue: A closing or concluding section of a text.

Epistolary: [adj.] Relating to the writing of letters. An epistolary story consists of a series of letters written by the characters in the story.

Expository: Expository essays require that the writer give information, explain the topic or define something. To accomplish that, they are best developed by the use of facts and statistical information, cause and effect relationships, or examples. Since they are factual, they are

written without emotion and usually written in the third person. That means that the use of the pronoun “ I “ is not usually found within the essay.

Fact and opinion: A fact is something that is known to be true or real; something that exists or has happened. An opinion is information based on what a person believes, rather than on what can be shown to be true or real. *Fact:* Bhutan is a small country in Asia. *Opinion:* Bhutan is a good place to live.

Fantasy: story about the nonexistent or unreal in which the action may depend on magic or the supernatural. The writer of fantasy creates another world for characters and readers, asking that the readers believe this other world could and does exist within the framework of the story.

Flashback: A device that shifts the narrative from the present to the past, usually to reveal a change in character or illustrate an important point.

Folktale: a story passed down from one generation to the next by word of mouth. The folktale usually has a progressive plot with lively action. The characters are usually flat – bad ones and good ones. The conflict is usually between people or personified animals in person-versus-person conflict. Good triumphs over evil.

Free verse: a type of non-rhyming poetry. It usually has rhythm, although the rhythm is not always patterned or consistent. Typically not popular with children until they gain some background with poetry.

Foreshadowing: It refers to plot technique in which a writer plants clues that hints at what is going to happen later in the plot. Foreshadowing is used to arouse the readers’ curiosity, build suspense, and help prepare the reader to accept events that occur later in the story.

Genre: A type of class of literary texts [e.g. Short stories] within which there are categories of forms [e.g. realistic fiction, science fiction, fantasy].

Graphic organizers: visual representations of information through charts, webs and diagrams. Word webs, Venn diagrams, and comparison charts are common graphic organizers used at this level.

Guided reading: a strategy used by teachers to guide students – whether whole group, small group, or individual – through an activity designed to help them apply their word identification and comprehension strategies.

hyperbole: a figure of speech that uses exaggeration or overstatement for effect.

Image: a mental picture created with words.

Indirect speech: reporting what the speaker said without reporting his/her exact words.

Example: Yeshey said that it was not raining when he came in.

Inner dialogue: the dialogue that goes on constantly in the mind. In literature, the author often shows what the character is thinking through the use of inner dialogue.

Interview: a meeting or conversation in which one person asks another person questions in order to get information.

Irony: It occurs when a statement or situation means something different from (or even the opposite of) what is expected. See also **Dramatic Irony**.

Jargon: language used by a particular group that may be meaningless to those outside the group.

Metaphor and Simile

Metaphor and simile are special ways of writing, describing things (often abstract ideas) more powerfully by referring to other (often concrete) things. What is a simile? In a simile the connection is made using a word such as 'like' or 'as'. For example, 'The athlete ran like a greyhound, and Her eyes are as blue as the morning sky.'

What is a metaphor? Metaphors are more indirect. A metaphor allows you to associate something that you are describing with something well-known. For example, expressions such as, 'I can't swallow that suggestion', 'That argument smells fishy' and 'Could we chew over these ideas together?' are all based on the metaphor 'ideas are food'.

Mixed metaphors: When two different metaphors are used in the same expression we call them mixed metaphors, and consider them to be clumsy, for example, 'They were talking behind my back right under my nose.'

Overused metaphors: Sometimes, metaphors are used so frequently that people no longer consider them forceful, for example, 'She is a pillar of the community' is used so often that the metaphor 'people are buildings' is not really noticeable any more. (Chambers Teachers' Resources © Chambers Harrap Publishers Ltd 2004 www.chambers.co.uk)

Monologue: A monologue is a speech by one person directly addressing an audience. In a monologue, the actor need not be alone, however, none of the supporting casts speak. When

the actor is alone and thinking out loud this is a soliloquy, not a monologue. There are two basic types of monologues:

- **Exterior/Dramatic Monologue** – this is where the actor speaks to another person who is not in the performance space or to the audience.
- **Interior Monologue** – this is where the actor speaks as if to himself/herself. It is introspective and reveals the inner motives to the audience.

Mood: the feeling that a piece of writing gives the reader. The mood may be dark and serious or light and comic.

Narrator: The storyteller in narrative writing; a function of the **point of view**. A narrator may use **first person narration** or a more objective **third person style** such as **omniscient narration** or **limited omniscient narration**. [see **point of view**].

Ode: An ode is a poem that is written for an occasion or on a particular subject. They are usually dignified and more serious as a form than other forms of poetry. Unfortunately, today's society has distinctly less respect for propriety, morality, and dignity. Modern odes include sarcastic poems about various subjects, including velcro and vegetables. There are several versions and differing opinions on what the rhyme form for an ode should be.

An Ode is a poem praising and glorifying a person, place or thing.

<http://library.thinkquest.org/3721/poems/forms/ode.html>

pantomime: a technique through which the story is conveyed solely through gestures, facial expressions, or other body language. This strategy is most effective with short stories that students know well.

personification: a figure of speech in which the writer gives human qualities to inanimate objects.

plot: the sequence of events in a story that show the characters in action. The plot starts with the identification of the problem. This problem leads to a series of events (rising action) to explain and solve the problem. The story rises to a peak (climax) and then the story concludes with the solving of the problem (resolution).

Point of view: The perspective from which a story is told. **First person point of view** is limited.

- **First person involved** can be seen in *Woman Unknown*. *Leaving* has a **first person observer point of view**. *Bluffing* has a **third person limited narrator**. *The Elephant* has a **third person omniscient narrator**.

prefix: a group of letters put before a word to change the meaning. Example:
unknown (The prefix *un*, meaning *not*, changes the meaning of “known” to “not known.”)

principal clause: the part of a longer sentence that has a subject and a predicate and makes complete sense when standing alone. It is, therefore, a sentence. Example: Although it rained for two days, *we had school as usual*. (Principal clause is in italics.)

Prologue: Opening or introductory section of a text.

Protagonist: Primary character in a text.

readers' theatre: an informal performance activity where students read from scripts that have been adapted from literature. Lines are not memorized and costumes are kept to a minimum. Little staging occurs.

realistic fiction: stories that could possibly happen set in a real place and time. Realistic fiction has no elements of magic or the supernatural.

rhythm: the pattern of stressed and unstressed syllables in language. If the rhythm is set to a more regular pattern, as it often is in poetry, we speak of **meter**.

Satire: A literary work that criticizes/ridicules human follies, institutions, government by depicting it in a humorous, sarcastic, or scornful way. The purpose of satire is often to teach a lesson or encourage change.

Science Fiction: Modern science fiction is the only form of literature that consistently considers the nature of the changes that face us, the possible consequences, and the possible solutions. That branch of literature which is concerned with the impact of scientific advance upon human beings. (1952) **Isaac Asimov**

Sentence Fragment: It is a sentence that is missing either a verb or a subject. E.g. “always having to sit here alone.”

sequel: a complete story that continues from where an earlier story ended. Example: *The River* by Gary Paulsen is a sequel to his novel *Hatchet*. Both novels are centered around the same character, Brian, who is stranded in the wilderness in northern Canada.

setting: *when* and *where* a story takes place. A story can have an **integral setting** – when the action, character or theme are influenced by the time and place where the story happened

– or a **background setting** – where the time and place of the story are not specific and have little bearing on the action of the story. *Hatchet* by Gary Paulsen is an example of an integrated setting as the hardships that Brian faced in the northern Canadian wilderness could not have happened anywhere else. *Winnie-the-Pooh* by A. A. Milne is an example of a backdrop setting since the action occurs on the bank of a stream, or by a big oak tree with a honeybee hive. This location could easily be England or America and the location does not influence the story in a significant way.

Simile: See “Metaphor and Simile”.

simile: a figure of speech where a comparison between two unlike things is made with the use of *like* or *as*.

slang: a type of language that is more relaxed than standard language. Slang uses new or made-up words and expressions that are humorous, exaggerated, impolite etc.

situational humour: humour based on a situation that the author has experienced.

speaker: the perspective taken by a poet in a poem. The speaker in the poem is not necessarily the same as the poet. In *All the Places to Love* by Patricia MacLachlan, for example, the speaker is a young boy, who lives with his extended family, not MacLachlan, the poet, who is an adult female.

stanza: a group of lines that form one part of a poem or song.

story map: a graphic organizer that helps students focus their attention on the elements that all good stories share.

subordinate clause: part of a sentence with a subject and a predicate but does not make sense by itself. Example: *Although it rained steadily for two days*, we had school as usual. (Subordinate clause is in italics.)

subtitle: an explanatory or alternate title. Subtitles are often used in non-fiction writing to organize the article into specific parts. Subtitles can help the reader find information quickly.

suffix: a word ending that changes or adds to the meaning of the root word. *Painter*, *painting*, and *painted* are formed by adding suffixes to the word *paint*.

theme: the underlying meaning of the story: what the author wants us to learn about life or society.

Sonnet

A lyric poem of fourteen lines, following one or another of several set rhyme-schemes. Critics of the sonnet have recognized varying classifications, but to all essential purposes two types only need be discussed Sonnet- A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

The two characteristic sonnet types are the Italian (Petrarchan) and the English (Shakespearean). The first, the Italian form, is distinguished by its bipartite division into the octave and the sestet: the octave consisting of a first division of eight lines rhyming

abbaabba

and the sestet, or second division, consisting of six lines rhyming

cdecde, cdccdc, or cdedce.

On this twofold division of the Italian sonnet Charles Gayley notes: "The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a Vision of the ideal. The sestet eases the load, resolves the problem or doubt, answers the query, solaces the yearning, realizes the vision." Again it might be said that the octave presents the narrative, states the proposition or raises a question; the sestet drives home the narrative by making an abstract comment, applies the proposition, or solves the problem. So much for the strict interpretation of the Italian form; as a matter of fact English poets have varied these items greatly. The octave and sestet division is not always kept; the rhyme-scheme is often varied, but within limits—no Italian sonnet properly allowing more than five rhymes. Iambic pentameter is essentially the meter, but here again certain poets have experimented with hexameter and other meters.

The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is

abab cdcd efef gg.

The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus

abab bcba cdcd ee.

Certain qualities common to the sonnet as a form should be noted. Its definite restrictions make it a challenge to the artistry of the poet and call for all the technical skill at the poet's command. The more or less set rhyme patterns occurring regularly within the short space of fourteen lines afford a pleasant effect on the ear of the reader, and can create truly musical effects. The rigidity of the form precludes a too great economy or too great prodigality of words. Emphasis is placed on exactness and perfection of expression.

The sonnet as a form developed in Italy probably in the thirteenth century. Petrarch, in the fourteenth century, raised the sonnet to its greatest Italian perfection and so gave it, for English readers, his own name.

The form was introduced into England by Thomas Wyatt, who translated Petrarchan sonnets and left over thirty examples of his own in English. Surrey, an associate, shares with Wyatt the credit for introducing the form to England and is important as an early modifier of the Italian form. Gradually the Italian sonnet pattern was changed and since Shakespeare attained fame for the greatest poems of this modified type his name has often been given to the English form.

Among the most famous sonneteers in England have been Shakespeare, Milton, Wordsworth, and D. G. Rossetti. Longfellow, Jones Very, G. H. Boker, and E. A. Robinson are generally credited with writing some of the best sonnets in America. With the interest in this poetic form, certain poets following the example of Petrarch have written a series of sonnets linked one to the other and dealing with some unified subject. Such series are called sonnet sequences.

Some of the most famous sonnet sequences in English literature are those by Shakespeare (154 in the group), Sidney's *Astrophel and Stella*, Spenser's *Amoretti*, Rossetti's *House of Life*, and Mrs. Browning's *Sonnets from the Portuguese*. William Ellery Leonard, Elinor Wylie, Edna St. Vincent Millay, and W. H. Auden have done distinguished work in the sonnet and the sonnet sequence in this century. The brevity of the form favors concentrated expression of idea or passion.

A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

<http://www.google.com/search?hl=en&lr=&q=sonnet&btnG=Search>

Stereotype: It is an over simplified picture, usually of a group of people, giving them all a set of characteristics, without consideration for individual differences, often reflecting some **bias**.

Stream of Consciousness: A continuous flow of a person's thought process without any special consideration for sentence structure or organization.

Symbol: A person, place, or thing that stands for both itself and for something beyond itself. The **symbolic meaning** of a work is developed through the symbols that the author includes.

Theme: A statement of the central idea of a work usually implied rather than directly stated.

tone: tells how the author feels about his or her subject. Words express the writer's attitude towards his or her work, subject, and readers.

Vignette: A short but interesting piece of writing or section of a film/novel.

Appendix C: A Portfolio

A Portfolio: What is it?

A Portfolio is a collection of many types of materials selected with the input from both student and teacher input, designed to demonstrate progress and growth in students' work, understanding, problem-solving processes and attitudes. It is therefore a continuous collection of evidence of student progress, selected and commented by the student and/or teacher for assessment purposes. Through the maintenance of Portfolios, students are expected to develop all the following domains of learning.

Cognitive abilities

In schools, teachers focus mainly on the knowledge and comprehension aspects of learning. Through Portfolios they try to lead the students to higher thinking skills and to self-reflection.

Behavioural skills

The student will become aware of processes, products and work habits.

Attitudes and values

The student will be able to see his or her characteristics like motivation, risk-taking, flexibility, responsibility, perseverance etc.

Types of Portfolios

Most common types of Portfolios are Progress (Working) Portfolio, Special Project Portfolio and Showcase Portfolio

Progress (Working) Portfolio

It shows a student's progress on a skill over a certain time period. The student collects all work samples related to the concept or skill being mastered which shows the progression from the beginning to the best finished product improved over time. This helps the student in continuous formative assessment, so for CA the schools are encouraged to develop and use Progress Portfolio.

Special Project Portfolio

In a special project Portfolio, students can document the progress from start to finish by collecting examples of work related to the project. This is a good Portfolio starting point because it can be done without any long term commitment. The student must reflect on the project.

Showcase Portfolio

It is the best representative of a student's work file for a given time period. A student selects works that he or she feels are the best. The student is also able to select work and improve it to create a better sample. This motivates the student to create very good projects.

What is it used for?

Portfolio assessment:

- Provides an opportunity for the student to exhibit what has been accomplished and to demonstrate his or her strengths as well as weaknesses
- Enables the student to be reflective about his or her work and knowledge
- Encourages teacher-student conference
- Helps communicate to parents what has been learned
- Provides multiple opportunities for observation and assessment as it is on-going
- Provides information about a student to subsequent teachers
- Promotes student responsibility
- Encourages Peer Assessment which provides peer feedback;
- Makes students become aware of performance, process, products and work habits.

Planning for Portfolio Assessment:

The following questions can be used as guidelines while planning for Portfolio Assessment:

- What are the benefits of Portfolio Assessment?
- How could you make the collection of students' works a feasible practice in classroom?
- Who will be the audience for the Portfolios? Students? Parents? Administrators? Others?
- What will be the purpose of the Portfolio?
- Who will select the samples of work to be placed in the Portfolio?
- How will the work be placed in the Portfolio?
- What will the Portfolios in your classroom look like?
- What will they include?
- Where will they be stored?
- What role will student and teacher play in evaluating the Portfolio?
- How will you use reflections in the Portfolio process?
- How will they be graded or evaluated?
- Will the Portfolios be passed on at the end of the year?
- Who maintains ownership?
- How will you incorporate evidence of learner outcomes into the Portfolio?
- What is the implementation plan?
- What is your goal for one year? two? Five

How is it used?

- Decide who will play the major role in determining what to be included in a Portfolio – students, teachers or both in consultation.
- Decide the type of samples of work to be included: typical for the student or typical for the topic or some of each type. The samples may vary from a satisfactory one to the best.
- Decide the overall limit of the amount of materials to be included: How many? By which month?
- Start making the collection of work samples of students right from the early stage in the course starting from basic work to more advanced and improved items.
- Continue examining the contents of the Portfolios and decide if any item should be replaced.
- File or put the work samples in an envelope, a carton or a box for others to be accessible to them and store them in such a way that students will also have an access to them whenever they want.
- Let the student analyse and reflect about the topic he or she has learnt/liked/disliked using some of the questions given in the book review form.
- Use the Portfolio for discussion and reporting to the students, parents and guardians.
- Retain in the class the original or a copy of typical/exemplary Portfolio items with the student's permission, so that you can use them as examples for future classes.

Points to remember while developing Portfolios:

- Start with fewer materials to work with, continue to modify and improve the Portfolio over the year.
- The Portfolio is a file containing a teacher selected input as well as student selected input.
- The materials in the Portfolio may include samples of:
 - Reading records
 - Journals
 - Pieces of writing
- Review Portfolios from time to time with the student.
- Use two types of self-assessment:
 - The student writes notes to comment on the specific entries.
 - A form developed by the teacher can be completed and attached to each entry.
- Consider the following points while assessing Portfolios:
 - Amount of information included
 - Quality and variety of pieces included
 - Growth in performance and apparent changes in attitude or behavior
 - Quality and depth of self reflections assessed

- Allow students to review their Portfolios and write an evaluative summary
- Conduct an evaluative conference with each student. Together review the Portfolio and the student's self-evaluative comments and summary. The teacher shares his or her assessment of the Portfolio. It is also possible that student and teacher discuss the next course of action: What goals the student should focus on next and how he or she should go about achieving those goals.
- Write a narrative summary of the conference and instructional strategies for the student.

Appendix D: Bloom's Taxonomy

Bloom's Taxonomy

Benjamin Bloom created this taxonomy for categorizing level of abstraction of questions that commonly occur in educational settings. The taxonomy provides a useful structure in which to categorize test questions, since professors will characteristically ask questions within particular levels, and if you can determine the levels of questions that will appear on your exams, you will be able to study using appropriate strategies.

Competence

Skills Demonstrated

1. Remembering

- observation and recall of information
- knowledge of dates, events, places
- knowledge of major ideas
- mastery of subject matter
- Question Cues: list, define, tell, describe, identify, show, label, collect, examine, tabulate, quote, name, who, when, where, etc.

2. Understanding

- understanding information
- grasp meaning
- translate knowledge into new context
- interpret facts, compare, contrast
- order, group, infer causes
- predict consequences
- Question Cues: summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend

3. Applying

- use information
- use methods, concepts, theories in new situations
- solve problems using required skills or knowledge
- Questions Cues: apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover

4. Analysing

- seeing patterns
- organisation of parts
- recognition of hidden meanings
- identification of components
- Question Cues: analyze, separate, order, explain, connect, classify, arrange, divide, compare, select, explain, infer

5. Evaluating

- use old ideas to create new ones
- generalize from given facts
- relate knowledge from several areas
- predict, draw conclusions
- Question Cues: combine, integrate, modify, rearrange, substitute, plan, create, design, invent, what if? compose, formulate, prepare, generalize, rewrite

6. Creating

- compare and discriminate between ideas
- assess value of theories, presentations
- make choices based on reasoned argument
- verify value of evidence
- recognize subjectivity
- Question Cues: assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarize
- Adapted from: Bloom, B.S. (Ed.) (1956) *Taxonomy of educational objectives: The classification of educational goals: Handbook I, cognitive domain*. New York ; Toronto: Longmans, Green.

Appendix E: Kinds of Essays

Expository Essay and Prompts

Expository essays require that the writer give information, explain the topic or define something. To accomplish that, they are best developed by the use of facts and statistical information, cause and effect relationships, or examples. Since they are factual, they are written without emotion and usually written in the third person. That means that the use of the pronoun “I” is not usually found within the essay. Expository essays also have a distinct format:

- The thesis statement must be defined and narrow enough to be supported within the essay.
- Each supporting paragraph must have a distinct controlling topic and all other sentences must factually relate directly to it. The transition words or phrases are important as they help the reader follow along and reinforce the logic.
- Finally, the conclusion paragraph should originally restate the thesis and the main supporting ideas. Finish with a statement that reinforces your position in a meaningful and memorable way.
- Never introduce new material in the conclusion.

Here are some expository prompts that have some additional guidance provided for development:

- Voting is an Important Act of Citizenship
- An Interesting Book or TV Show
- Colonial Ingenuity
- Important Guest
- Important Invention

Descriptive Essay:

A descriptive essay describes a thing. So now you know everything about writing a descriptive essay. Not likely! What’s wrong with that sentence is it *tells* instead of *shows*.

Let me try again: All essays “describe”, but a “descriptive essay” focuses on a physical description of a topic in order to make a point.

Generally, this essay form begins with a vivid introduction of the topic, a collection of images and metaphors that catch the reader’s attention by appealing to his senses. The reader sees and feels the experience of standing in a field of new mown hay, of the terror of the slow, clacking ascent to the top of a roller coaster, of the painful loneliness learning by the finely tuned, exquisite cell phone that glitters in the moonlight, but never rings.

The concept of writing in a way that *shows* rather than *tells* quite naturally comes in play in this essay form. Describing your kid brother by writing “He was sick.” does not have the impact of “Jeremy’s face suddenly turned an ugly shade of pale grey. His eyes turned yellow as he bolted from his chair, gagging convulsively, a horrid, green-brown eruption of vomit flowed with each gurgling cough.” Yeah! Now I’m showing!! Stuck for an idea? How about:

- Describe an object that has lots of meaning for you: your car, your guitar, your pet cat. etc
- Describe a place that has lots of meaning for you: looking into the Grand Canyon, a city or home from your past.
- Describe a person who has some special meaning for you: family member, lover, enemy, leader, boss.

Narrative Essay and Prompts

When you write a narrative essay, you are telling a story. Narrative essays are told from a defined point of view, often the author’s, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph. (For test taking purposes, it can be wise to put it first so that the person grading does not miss it.

Since a narrative relies on personal experiences, it often is in the form of a story. When the writer uses this technique, he or she must be sure to include all the conventions of storytelling: plot, character, setting, climax, and ending. It is usually filled with details that are carefully selected to explain, support, or embellish the story. All of the details relate to the main point the writer is attempting to make.

To summarize, the narrative essay:

- is told from a particular point of view
- makes and supports a point
- is filled with precise detail
- uses vivid verbs and modifiers
- uses conflict and sequence as does any story
- may use dialogue

Here are some narrative choices that have some additional guidance provided for development:

- Everyone has been Scared Sometime
- The Day I felt So Proud
- Someone in My Family Deserves an Award
- Favourite Gathering

Persuasive Essay and Prompts

Persuasive writing attempts to convince the reader that the point of view or course of action recommended by the writer is valid. To accomplish this, the writer must develop a limited topic which is well defined and debatable, that has more than one side. It is important that the author understands other sides of the position so that the strongest information to counter the others can be presented. In the essay, only one side of the issue is presented. Like all kinds of five paragraph essays, there is a specific format to be followed.

- The topic sentence cannot be a fact as facts cannot be debated. It should be a statement of position. That position must be clear and direct. This statement directs the readers to follow along with your logic towards the specific stated conclusion that you want them to support. Do not make it personal so do not use personal pronouns. Make it definitive.
- Then, in the same introductory paragraph, state the three best reasons that you have to support your position as the remainder of the opening paragraph. These reasons become the topics of each of the three supporting paragraphs. Again, be sure they are able to be supported with additional separate facts.
- In the body of the essay, the writer uses specific evidence, examples, and statistics and not broad generalizations or personal opinions to persuade the reader that the stated position is a valid one. Each topic sentence for the support paragraphs have been introduced in the beginning paragraph. Each additional sentence must closely relate to the topic and the sentence that came before it. This way, the logic of the argument is easy to follow.
- Be sure to use adequate transitions between paragraphs as they make it easy for the reader to follow the logic of the presentation.
- As one closes the essay, it is most important to clearly redefine the topic and restate the most compelling evidence cited in original form. Remember, this is the last chance to remind the reader and convince him/her to accept the writer's position.
- Do not introduce new material in the conclusion.

Here are some persuasive prompt choices that have some guidance provided for development:

- Someone in My Family Deserves an Award
- Media Violence has a Negative Effect
- School Uniforms
- Lengthening the School Day

Appendix F: Working With Words

Students receive daily explicit, systematic instruction in one or more of the following as appropriate:

- phonemic awareness, students are taught the sounds of the language;
- phonics instruction, students receive instruction in letter/sound matching;
- blending and segmenting sounds, and decoding;
- graphophonic instruction, students learn to use letter/sound correspondence to write;
- syntactic, students learn word patterns and spelling, prefixes, suffixes, root words, etymologies; and
- vocabulary, students learn word meanings, analogies, usage, and cognates.

Vocabulary Knowledge

Overview

All readers encounter words they do not know; strong readers have strategies for figuring out what to do with them; they use any or all of the following strategies when they encounter an unknown word:

- Skip it and read on
- Re-read
- Think about what they are reading
- Sound it out to see if it is a word they know
- Look at the headings and subheadings of the text
- Guess at what type of word would go there, such as a noun or an adjective
- Associate the parts of the word (prefixes, root words, suffixes) with words they know

Contextual Redefinition is a strategy that helps students acquire the ability to use context and structural analysis to figure out the meanings of unknown words. One important element in this strategy is the teacher modelling or thinking out loud about how to figure out the meaning of the word. This can be done by sharing the associations that come to mind when using structural analysis.

Structural or morphemic analysis simply means using the prefixes, root words, and suffixes to associate with other meaningful word parts. Putting context together with structural analysis is a very powerful strategy for figuring out the meanings of unknown words.

The Strategy in Action

Students should complete the following steps to practice the strategy.

Step 1: Identify Unfamiliar Words.

Step 2: Guess Word Meanings.

Step 3: Refine Guesses.

Step 4: Verify Meanings. Direct students to look the word up in the dictionary or glossary to verify the meaning of the word.

Step 5: Read the Text.

Step 6: Confirm the Meaning of the Word with the Context Given in the Text.

By this time, students should have seen this word in context a number of times and be able to confirm the correct meaning of the word as used in the text.

Chunking and Questioning Aloud Strategy

Chunking is the grouping of words in a sentence into short meaningful phrases (usually three to five words). This process prevents word-by-word reading, which can cause lack of comprehension, since students forget the beginning of a sentence before they get to the end (Casteel, 1988). Smith (1982) assessed chunking as the largest meaningful combination of units that can be placed in short-term memory. Studies indicate that the presentation of “chunked” material separated into meaningful related groups of words improves the comprehension of some readers, most noticeably those readers who are classified as poor or low-ability readers (Casteel, 1989).

- Chunking is a procedure of breaking up reading material into manageable sections. Before reading a “chunk” students are given a statement of purpose, which guides them to look for something specific in the text. This process is repeated until students complete the passage.
- For checking comprehension: once students have read a passage they are asked to close their books and pretend they are teachers. They are to ask questions relating to what they have read. After a while, the teacher reverses the roles having students answer comprehension questions (Bondaza, 1998).
- Excessive chunking (chunk’s chunks) may hinder text comprehension. A misapplied segmentation strategy causes slower reading (Keenan, 1984).
- Extreme variability in line length may slow reading by disrupting the rhythm of eye movements (Keenan, 1984).
- A related technique – Read Cover Recite Check (RCRC): The advantages of reading

aloud to students: reluctant readers might be “turned on” to reading, students may be exposed to literature beyond their reading ability, aural exposure to more complex patterns prepares listeners to predict these structures in future experiences, listening comprehension is developed, and vocabulary is increased (Shoop, 1987).

- Developing comprehension through questioning in a teacher-question, student-response format. Neither literal (focused on details) nor affective (focused on attitudes) questions are sufficient.
- Questioning prior to reading aloud (prior knowledge aids).
- The reciprocal questioning procedure: students are asked to listen and to formulate questions they can ask the teacher.
- Students are asked to develop their own questions about the text. The teacher can provide exemplary questions, if necessary.
- Questioning the author: reminding students that what they read is just someone else’s ideas written down. Sometimes what authors have in their minds does not come through clearly as they write about it. Generating questions and answering them. A more advanced comprehension checks (Chatel, 2002). <http://education.umn.edu/NCEO>

Appendix G: Memoir

Autobiographical Genres

auto + bio + graph = self + life + writing (from the Greek)

A genre is a literary form. There are many genres that are autobiographical in nature. In other words, the writer writes about his or her own life. Here are some of the various genres that are considered to be autobiographical.

autobiography, confessional, credo, diary, journal, letter, log, memoir, personal essay

All of these would generally be considered to be nonfiction. However, there is sometimes a fine line between autobiography and fiction. For example, a book called The Autobiography of Miss Jane Pittman is actually a fascinating work of historical fiction that follows the life of a slave through her freedom and eventually to the end of her life. It depicts actual historical events, but it is written as fiction, despite the title. Sandra Cisneros' book, The House on Mango Street, presents a similar situation. The story is Cisneros' personal story of her own life, but it is told through a fictional character.

Definition of Memoir

A **memoir** is a piece of autobiographical writing, usually shorter in nature than a comprehensive autobiography. The memoir, especially as it is being used in publishing today, often tries to capture certain highlights or meaningful moments in one's past, often including a contemplation of the meaning of that event at the time of the writing of the memoir. The memoir may be more emotional and concerned with capturing particular scenes, or a series of events, rather than documenting every fact of a person's life .

Characteristics of the Memoir Form

- ... Focus on a brief period of time or series of related events
- ... Narrative structure, including many of the usual elements of storytelling such as setting, plot development, imagery, conflict, characterization, foreshadowing and flashback, and irony and symbolism
- ... The writer's contemplation of the meaning of these events in retrospective
- ... A fictional quality even though the story is true
- ... Higher emotional level
- ... More personal reconstruction of the events and their impact
- ... Therapeutic experience for the memoirist, especially when the memoir is of the crisis or survival type of memoir

*Here's another definition written by Dr. Beth Burch, a professor of education at Binghamton University. It is from her book, **Writing For Your Portfolio** (Boston: Allyn and Bacon, 1999).*

Characteristics of the memoir form: another perspective

- ... explores an event or series of related events that remain lodged in memory
- ... describes the events and then shows, either directly or indirectly, why they are significant
- ...or in short, why you continue to remember them
- ... is focused in time; doesn't cover a great span of years (that would be an autobiography)
- ... centers on a problem or focuses on a conflict and its resolution and on the understanding of why and how the resolution is significant in your life

Do memoirs tell the truth?

According to J. A. Cuddon, "An autobiography may be largely fictional. Few can recall clear details of their early life and are therefore dependent on other people's impressions, of necessity equally unreliable. Moreover, everyone tends to remember what he wants to remember. Disagreeable facts are sometimes glossed over or repressed" Cuddon, J. A. The Penguin Dictionary of Literary Terms and Literary Theory, 1991. The English novelist Anthony Powell said, "Memoirs can never be wholly true, since they cannot include every conceivable circumstance of what happened. The novel can do that."

Writing the memoir

To write a memoir, begin by brainstorming on paper all the events you can remember from your life that were either very important to you in a positive way, or very important to you in a negative way. Talk to other members of your family to get ideas, help you remember events from when you were small, and to help fill in the details that might have been forgotten. Select the event, or series of related events, that seems most interesting to you right now. Brainstorm again but in more detail, trying to recall names, places, descriptions, voices, conversations, things, and all the other details that will make this turn into an interesting memoir. Work at this notetaking stage for a few days, until you feel you've got it all down on paper. Then begin to write. You will be surprised to see that even more details begin to appear once you start to write. For your first draft, write quickly to get all your ideas down from beginning to end. Don't worry about editing. Before you revise, share your first draft with someone in the family. Consider their response, but go with what feels right. Rewrite, and then start editing as needed. Good memoirs are about everyday things, but they are interesting, sometimes just as interesting to read as a good novel. But remember, a memoir is supposed to be true, so be careful not to exaggerate or embellish the truth.

For a book on writing the memoir, consult William Zinsser's Inventing the Truth: The Art and Craft of Memoir (1998).

BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read an excerpt

On my first birthday I am given my favorite foods: chitterlings and chocolate cake. Daddy goes to Estelle's, the soul food place on the other side of town where he is the only white customer, and brings me home a large order of the pig intestines. Mama puts me in my big wooden high chair with the smooth curved piping, and then feeds me one slimy pale gray glob after another while Daddy sits at the table, grinning.

After I have eaten all of the chitterlings, Mama has to peel my tiny fingers from the container to make me let it go. Then she sets a chocolate cake with a big number one candle sticking up from the middle down in front of me, singing "Happy Birthday" softly, so that only I can hear. For a few seconds Mama and Daddy wait, expectant and wide-eyed, to see what I'll do. I giggle, squeal, look at them, and then dig into the cake with my bare hands, smearing the sticky sweetness all over my face and pushing what's left into my mouth. I rub cake in my hair, over my eyes. I slap my hands on the high chair, putting some cake on it, too.

My parents laugh out loud for a few seconds; then my father wraps his arm around my mother's waist, patting her hip with a cupped hand. For a few seconds we are frozen in time. Then my father pushes his chair out from the table, cuts himself a piece of the chocolate cake, and goes to work.

You may want to ask about the story of your birth, and I mean down to the tiniest details. Were you born during the biggest snowstorm your town had seen in fifty years? Did your father stop at the liquor store on the way to the hospital? Did you refuse to appear, holding on to the inside of your mother's womb for days? Some sinewy thread of meaning is in there somewhere, putting a new spin on the now utterly simplistic nature-nurture debate. Your job is to listen carefully and let your imagination reconstruct the narrative, pausing on hot spots like hands over a Ouija board.

I was born in November 1969, in Jackson, Mississippi, seventeen months after Dr. King was shot. When my mother went into labor my father was in New Orleans arguing a case on behalf of black people who didn't have streetlights or sewage systems in their neighborhoods. Daddy told the judge that his wife was in labor, turned his case over to co-counsel, and caught the last plane back to Jackson.

When I picture him, I conjure a civil rights Superman flying through a snowstorm in gray polyester pants and a white shirt, a dirty beige suede Wallabee touching down on the curb outside our house in the first black middle-class subdivision in Jackson. He bounds to the door, gallantly gathers up my very pregnant mother who has been waiting, resplendent in her African muumuu, and whisks her to the newly desegregated hospital. For this final leg, he drives a huge, hopelessly American Oldsmobile Toronado.

Mama remembers long lines of waiting black women at this hospital, screaming in the hallways, each encased in her own private hell. Daddy remembers that I was born with my eyes open, that I smiled when I saw him, a look of recognition piercing the air between us like lightning.

And then, on my twenty-fifth birthday, Daddy remembers something I've not heard before: A nurse walks into Mama's room, my birth certificate in hand. At first glance, all of the information seems straightforward enough: mother, father, address, and so on. But next to boxes labeled "Mother's Race" and "Father's Race," which read Negro and Caucasian, there is a curious note tucked into the margin. "Correct?" it says. "Correct?" a faceless questioner wants to know. Is this union, this marriage, and especially this offspring, correct?

A mulatta baby swaddled and held in loving arms, two brown, two white, in the middle of the segregated South. I'm sure the nurses didn't have many reference points. Let's see. Black. White. Nigger. Jew. That makes me the tragic mulatta caught between both worlds like the proverbial deer in the headlights. I am Mammy's near-white little girl who plunges to her death, screaming, "I don't want to be colored, I don't want to be like you!" in the film classic *Imitation of Life*. I'm the one in the Langston Hughes poem with the white daddy and the black mama who doesn't know where she'll rest her head when she's dead: the colored buryin' ground behind the chapel or the white man's cemetery behind gates on the hill.

But maybe I'm being melodramatic. Even though I am surely one of the first interracial babies this hospital has ever seen, maybe the nurses take a liking to my parents, noting with recognition their ineffable humanness: Daddy with his bunch of red roses and queasiness at the sight of blood, Mama with her stoic, silent pain. Maybe the nurses don't load my future up with tired, just-off-the-plantation narratives. Perhaps they don't give it a second thought. Following standard procedure, they wash my mother's blood off my newborn body, cut our fleshy cord, and lay me gently over Mama's thumping heart. Place infant face down on mother's left breast, check blankets, turn, walk out of room, close door, walk up hallway, and so on.

Could I be just another child stepping out into some unknown destiny?

My cousin Linda comes from Boston to help take care of me while my mother writes and my father works at the office. Linda has bright red hair and reddish brown skin to match. Linda sits on our tiny porch for hours, in the same chair Daddy sits in sometimes with the rifle and the dog, waiting for the Klan to come. Linda sits there and watches the cars go by. When she sees the one she wants, she stands up and points. She says she wants a black Mustang, rag top. "That car is live," I say, putting extra emphasis on live but not sounding quite as smooth as my cousin. "Rag top," I say, trying it on as we sit together on the cement porch.

Linda gets sick after a few weeks and can't get out of the extra bed in my room. She tells me secretly, late at night from underneath all our extra quilts and afghans, that she wants to stay here with us forever, that she loves Uncle Mel, wants to marry Uncle Mel. She says, "Your daddy is a good white man!" and smiles, her big teeth all white and perfect.

Linda is sick for a long time. Does she have the mumps, tonsillitis? Daddy says it's because she doesn't want to go home. Mama ends up taking care of both of us. She boils water in the yellow kettle and makes Linda honey and lemon tea, Mama's cold specialty. She tells me and Linda to lie on the brown sofa in the living room, in the sun. Linda lies one way on the corduroy couch, I the other. Before she goes back into her study, Mama covers us with the big, colorful afghan.

Linda and I stay there, whispering, and tickling each other with our toes until it is dark, listening to the click-clacking of Mama's typewriter, until we see the shadowy outline of Daddy walk through the front door.

Mrs. Dixon comes twice a month to vacuum our house and clean the kitchen and bathroom. She is tall and light-skinned and wears her hair pulled back in a bun. She is older than Mama, and very quiet. I know she is in the house only because of the sound of the vacuum cleaner, which seems especially loud in our house that is usually so still and silent.

Sometimes, after Mrs. Dixon goes home and leaves the house with a clean lemony smell, Mama puts on a Roberta Flack or Al Green record and runs a bath for us. After we scrub and wash with Tone soap or Dial, we spread our bright orange towels out in the warm patches of sunlight that streak the light wood of the living-room floor. We rub cocoa butter lotion all over our bodies and then do our exercises, leg lifts, until our legs hurt and we can't do any more. Sometimes we fall asleep there, after the arm on the phonograph swings itself back into place, my little copper form pressed against the smooth warm length of my mother's cherry-brown body.

Grandma Miriam comes for a visit. She says she can't stay away from her first-born, oldest grandchild. She drives up in her yellow Plymouth Gran Fury and right away starts talking about

all the things we don't have and what is wrong with our house. She buys Mama a washer-dryer in one and a sewing machine. She buys me a Mickey Mouse watch that doesn't stay on my wrist. It is way too big, but she says I will grow into it. She also buys me a package of pens with my name printed on them in gold.

Grandma Miriam is so strong, sometimes when she picks me up it hurts, holding too tight when I want to get down. She also walks fast. She also always turns up our air conditioner because she says it is too hot "down here." She lives in Brooklyn, the place where Daddy was born. She brought all of her clothes and presents and everything in a round red "valise" with a zipper opening and a loop for a handle. She has white skin and wears red lipstick and tells me that the nose she has now is not her real nose. When I ask her where her real nose is, she tells me, "Broken," and then right away starts talking about something else, like the heat.

Daddy seems happy Grandma came to see us, but Mama seems nervous, angry. I think this is because Grandma doesn't look at Mama. When she talks to Mama, she looks at me.

...

Mama has to have an operation on her eye. She leaves early one morning and doesn't come home until late the next day. I wait, listening all afternoon for her key in the lock. When the door finally swings open and I see the sleeve of her dark blue winter coat, my heart jumps. I want to run into her arms, but something stops me. Mama has a big white patch over her eye. She looks different. Suddenly I am afraid that if I am not gentle, I will knock her down.

I must look worried because she smiles her big smile and tells me that she's all right. The operation wasn't as bad as she thought it would be. I almost believe her.

Later, as she dresses to go out, Mama opens her straw jewelry basket and searches for a necklace to wear. I watch her, face resting in my upturned hands, as she tries first the heavy Indian silver amulet and then a simple stone on a leather strap. I notice that she holds her head a new way, hurt eye away from the mirror and chin slightly down.

After choosing not to wear either, she turns and kisses my forehead. Looking deep into my eyes she tells me that one day, all of the jewelry in the basket will belong to me.

Almost every week people come to our house to visit. They come from up north, they come from other countries. They come to see us, to see how we are living in Jackson. Most people bring presents for Mama: books, teas, quilts, bright-colored molas from Central America she puts on the walls. When my cousin Brenda comes, she brings presents for me. She brings soaps shaped like animals, puzzles with animals in them, books about animals, and my favorite, sheets with animals crowded onto them in orange, red, and purple packs.

Late at night between my jungle sheets, I imagine I am riding on the backs of giraffes and elephants, I imagine I can hear the sounds of the wild, of all the animals in the forest talking to one another like I have seen on my favorite television show, *Big Blue Marble*. When Mama comes in to check to see if I am asleep, I am not, but I shut my eyes tight and pretend that I am so that I can stay in the dark dark forest where it is moist and green, where I am surrounded by all my friends from the jungle.

Three days a week I go to Mrs. Cornelius's house for nursery school. Most often Daddy drops me off on his way to the office, or sometimes Mama will take me up the street, or Mrs. Cornelius will send her daughter Gloria to pick me up. Mrs. Cornelius's school is in her basement, which she has renovated with bright fluorescent lights, stick-down squares of yellow and white linoleum, and fake dark wood paneling.

Every day at lunchtime at Mrs. Cornelius's, we eat the same foods: black-eyed peas, collard greens, and sweet potatoes. I start to hate black-eyed peas from having them so often, but I love Mrs. Cornelius. She is like Grandma, only warmer, softer, and brown. She always pays special attention to me. On picture day she combs my hair, smoothing it away from my face. She says that I am pretty, and that even though I am the youngest at her school, I am the smartest. In the class picture, mine is the lightest face.

One day Daddy holds my hand as we cross the street in front of our house like usual, on our way to school. I am wearing my favorite orange and red striped Healthtex shirt and matching red pants with snaps up one leg. Suddenly Daddy stops and points in the direction of Mrs. Cornelius's house. He looks at me: "Do you think you can walk by yourself?"

With my eyes I find Mama, who waves and smiles encouragingly from the porch. "Don't worry, I'll watch you from here," Daddy says, but I'm already confused. He pats my backside. "Go on. Go to Mrs. Cornelius's house." I feel trapped, uncertain, and so I just stand there, looking first at Daddy and then across the street at Mama. Before I can say anything, Daddy nudges me again and I take a tentative step toward Mrs. Cornelius's house, my shoes tiny and white against the dirty gray pavement.

One night after I am supposed to be in bed, I crawl into Mama and Daddy's room, making my way around their big bed where they lie talking and reading the newspaper. Johnny Carson is on the television, and every few minutes Mama laughs, throwing her head back. From where I sit, underneath the little table by Mama's side of the bed, I can see the television, but not much else. I watch and watch quietly until I forget where I am and what time it is and hear myself laugh out loud at Johnny Carson. He has put on a silly hat and robe and is waving a magic wand. For a second everything in the room is quiet, and then Daddy swoops down from nowhere and asks me what I am doing, how did I get under this table, why am I not in bed.

He is trying to be serious, but he and Mama are laughing even while they try to pretend to be mad. Daddy reaches for me and says, I AM GOING TO SPANK YOU! But I am already running, giggling so loud I can hear myself echo through our dark house, my socks sliding against the wood floor as I make my way to my bed.

When I am almost there, when my feet slide over the threshold of my bedroom door, Daddy catches me and swings me up over his shoulder, tickling me and telling me I should have been asleep long ago. I can barely breathe I am so excited. It is past my bedtime and I am out of breath and high in my daddy's arms, caught doing something I shouldn't. My heart races as I squirm to get down. Will Daddy really spank me? When we get to the edge of my bed, Daddy stands there for a few seconds, letting me writhe around in his strong arms. When I quiet down a bit, he smacks my upturned butt, his big hand coming down soft but firm on my tush. We both laugh and laugh at our hysterical game, and after he throws me down on my bed and tucks me in, kissing my forehead and telling me that I am the best daughter in the whole world and he loves me, I lie awake for a few minutes, a grin spread wide across my face.

It is poker night at our house. Daddy and a bunch of other men sit around the dark wood captain's table in the kitchen, laughing and smoking. Each player has a brightly colored package of cigarettes close by, a red or blue box that says Vantage, Winston, or Kool. Until it is time for me to take a bath, I sit on Daddy's lap picking up red, blue, and white plastic poker chips and dropping them into slots in the round caddy. It is hot and I'm wearing one of Daddy's tee shirts that comes to my knees. The back door is open. It is pitch black outside. Steamy pockets of air seep in through the screen.

Mama walks into the kitchen to put her big, brown tea mug in the sink. She wants to know why they aren't playing over at Doc Harmon's place, in the room behind his drugstore, like they usually do. The men, Daddy's law partners, one of whom will later become the first black judge in the state, and another the first black elected official, and a few other white civil rights workers from the North like Daddy, chuckle, glance at each other from behind their cards. "What's the matter, Alice, you don't like us over here? Hmmph. And we heard you wanted your husband at home for a change."

But Mama isn't fooled. She sees the rifle leaned up against the wall behind Daddy. The Klan must have left one of their calling cards: a white rectangle with two eyes shining through a pointed hood, THE KLAN IS WATCHING YOU in red letters underneath. She eyes the screen door, checks to see that it's locked, while my naked mosquito-bitten legs swing carelessly back and forth from up high on Daddy's lap.

Before I go to sleep, Daddy takes a "story break" from his poker game to tell me my favorite story about the man who lines up all the little girls in the world and asks my father to choose one. In my mind the guy who lines us all up looks like the guy on television, the man from

The Price Is Right. Mr. Price Is Right beckons for my father to “step right up” and have a look at “all the girls in the world.” My father walks up slowly, cautiously looking at Mr. Price Is Right as he puts his hand on my father’s elbow. “Mr. Leventhal,” he says, “you can have your pick of any girl you want. I have some of the best and brightest right here.” For a second my father mocks interest. “Really?” But then Mr. Price Is Right shows his cards. “Yep. The only catch is that I want to keep Rebecca for myself.”

Suddenly my father’s body stiffens up and he shakes his head adamantly. “Oh no,” says Daddy, “that won’t do at all.” And then he’s angry. “Where is she?” he demands, already starting to walk down the line of little girls stretched out seemingly forever. “Where is my Rebecca?” Mr. Price Is Right doesn’t know what to say. He hopes that if he doesn’t answer, my father won’t find me and he’ll be able to keep me. But, my father says, turning to me all tucked into my jungle sheets, what Mr. Price Is Right doesn’t know is that my father will always be able to find me, he’s my father and I’m his daughter. We can always find each other.

So he walks and walks down the long line of little girls of every size and color, each girl calling out to him and trying to convince him to take them, until at last he finds me. His eyes light up as he takes my hand and leads me out of the line. Of course, Mr. Price Is Right runs over and tries once more to convince my father to leave me. “Oh please, Mr. Leventhal, look at all these other girls. Surely one of them will be just as good a daughter for you?” But my father is firm, shaking his head no and smiling a secret smile into my ecstatic face. “Come on, Rebecca,” he says, “let’s go home.”

When they meet in 1965 in Jackson, Mississippi, my parents are idealists, they are social activists, they are “movement folk.” They believe in ideas, leaders, and the power of organized people working for change. They believe in justice and equality and freedom. My father is a liberal Jew who believes these abstractions can be realized through the swift, clean application of the Law. My mother believes they can be cultivated through the telling of stories, through the magic ability of words to redefine and create subjectivity. She herself is newly “Black.” She and my father comprise an “interracial couple.”

By the time they fall in love, my parents do not believe in the über-sanctity of family. They do not believe that blood must necessarily be thicker than water, because water is what they are to each other, and they will be together despite the objection of blood. In 1967, when my parents break all the rules and marry against laws that say they can’t, they say that an individual should not be bound to the wishes of their family, race, state, or country. They say that love is the tie that binds, and not blood. In a photograph from their wedding day, they stand, brown and pale pink, inseparable, my mother’s tiny five-foot-one-inch frame nestled birdlike within my father’s protective embrace. Fearless, naive, breathtaking, they profess their shiny, outlaw love for all the world to see.

I am not a bastard, the product of a rape, the child of some white devil. I am a Movement

Child. My parents tell me I can do anything I put my mind to, that I can be anything I want. They buy me Erector sets and building blocks, Tinkertoys and books, more and more books. Berenstain Bears, Dr. Seuss, Hans Christian Andersen. We are middle class. My mother puts a colorful patterned scarf on her head and throws parties for me in our backyard, under the carport, and beside the creek. She invites all of my friends over and watches over us as we roast hot dogs. She makes Kool-Aid and laughs when one of us kids does something cute or funny.

I am not tragic.

Late one night during my first year at Yale, a WASP-looking Jewish student strolls into my room through the fire-exit door. He is drunk, and twirling a Swiss Army knife between his nimble, tennis-champion fingers. “Are you really black and Jewish?” he asks, slurring his words, pitching forward in an old raggedy armchair my roommate has covered with an equally raggedy white sheet. “How can that be possible?”

Maybe it is his drunkenness, or perhaps he is actually trying to see me, but this boy squints at me then, peering at my nose, my eyes, my hair. I stare back at him for a few moments, eyes flashing with rage, and then take the red knife from his tanned and tapered fingers. As he clutches at the air above him, I hold it back and tell him in a voice, I want him to be sure that he’d better go.

But after he leaves through the (still) unlocked exit door, I sit for quite a while in the dark.

Am I possible?

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BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read the Review

When Rebecca Walker was a baby, her mom was a struggling writer and her dad was a civil rights attorney in the thick of the movement. Her mom became (or rather, always was and then we figured out who she was) Alice Walker, one of America's finest novelists, and so Rebecca Walker rose above the usual fray of biracial kids who came of age in 1970s America. In *BLACK WHITE AND JEWISH: Autobiography of a Shifting Self*, she lets us in on the difficulties and privileges of growing up with such a unique and culturally significant background. Her personal fame, based mostly on the support of her mom and her godmother Gloria Steinem and her patchy attempts at what she refers to as Third Wave Feminism, has nothing to do with this book: it's mostly about being the daughter of famous people who were famous for not only what they did but for how they lived in defiance of laws that constricted so much of society at one time in our nation's history.

The book is written in the self-conscious, wistful, first-person way that so many memoirs are — her childhood days are happy, and she charmingly remembers little details, happy to tell us about her favorite pants and the food she liked to eat. We learn about her father's grandmother, who didn't approve of her, and her distaste of airports (since, after her parents' breakup, she spent a lot of time in them, flying from one coast to another to spend time with each of them). She seems healthy, certain, and able to comprehend and forgive injustices the rest of us might not be able to shake for a lifetime. *BLACK WHITE AND JEWISH: Autobiography of a Shifting Self* is the equivalent of a good college-grade paper about one's upbringing and how it has changed one for the better as one gets older.

I enjoyed reading about her life, about her experiences as a teen, her boyfriends, her friends, an unfortunate abortion, her anxieties about getting into college; but Walker is no Edwidge Danticat. I know that someone is telling me a story but I am not able to get inside that person's head completely in the way Danticat is able to open her heart and pour out stories that make me understand not only her Haitian childhood but the lives of everybody around her, the details of the sweet and sour of her life, the good, the bad and the way too ugly. Walker's book seems like something that may not be of any great value to anyone if she were not the daughter of a famous writer. Like another literary offspring's latest offering, Molly Jong-Fast's *NORMAL GIRL*, it is clear that the mother is the reason that the daughter has a voice at all.

I am sure that at some point Walker could derive greater literary value from remembrances of her past life. But she will have to delve deeper into the heart, like her mother's work does, in order to make us care enough to feel like we really know the writer amidst the politically correct hoopla.

— Reviewed by Jana Siciliano

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Appendix H: Business Letter

IN SEARCH OF A LOST ART: HOW TO WRITE A BUSINESS LETTER

EACH YEAR I SEE THOUSANDS OF LETTERS. Many are written to me to ask the Academy for something as simple as a publication or to seek employment. Many more are written in support of someone applying for some honor or award. **Although most of these letters** should follow the format of a standard business letter, many of them only vaguely resemble what is expected. Many are missing one or more of the following elements considered essential for standard business letters: letterhead (or heading with a typed name, address and phone number), date, inside address, salutation with proper punctuation (a colon :), body (text), complimentary closing with proper punctuation (a comma ,), signature, and a typed name.

The layout of the letters, that is, their visual appeal and balance is even worse.

I have been prompted to prepare this guide out of total frustration after seeing a continuing decline in the art of writing a business letter. Actually THE LETTERS which compelled me to write this guide were received from high school teachers of English, journalism, mathematics, and science and from a business person who wrote in support of students applying to become a member of Ohio's Space Scientists of Tomorrow. Various missing from their letters were headings, dates, inside addresses, salutations and complimentary closings. And the forms were disheveled.

I have always thought that letter writing was taught in elementary school and reinforced by practice through ALL grades, including college. Frankly, in terms of form, often I am unable to distinguish any discernible differences between letters written by students, their teachers and by many other professionals.

I'll admit that, in general, letters from businesses and government, while often wordy and vague, are usually in proper form, probably because of the communication standards imposed by employers.

Apparently, for many, the art of writing a standard business letter has been lost. Thus, **on the back** I have outlined what are considered essential elements for a standard business letter. Use this guide yourself. Copy it for your friends. Give it to every teacher and student you meet. Maybe, together, we can resurrect the lost art of writing a business letter.

See Parts of a Business Letter

LYNN E. ELFNER

Chief Executive Officer

The Ohio Academy of Science

November 1993

Back to Ohio Academy of Science

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Indented Form

5 Hill Street
Madison, Wisconsin 53700

15 March 2005

Ms. Helen Jones
President
Jones, Jones & Jones
123 International Lane
Boston, Massachusetts 01234

Dear Ms. Jones:

Ah, business letter format—there are block formats, and indented formats, and modified block formats . . . and who knows what others. To simplify matters, we're demonstrating the indented format on this page, one of the two most common formats. For authoritative advice about all the variations, we highly recommend *The Gregg Reference Manual*, 9th ed. (New York: McGraw-Hill, 2001), a great reference tool for workplace communications. There seems to be no consensus about such fine points as whether to skip a line after your return address and before the date: some guidelines suggest that you do; others do not. Let's hope that your business letter succeeds no matter which choice you make! If you are using the indented form, place your address at the top, with the left edge of the address aligned with the center of the page. Skip a line and type the date so that it lines up underneath your address. Type the inside address and salutation flush left; the salutation should be followed by a colon. For formal letters, avoid abbreviations.

Indent the first line of each paragraph one-half inch. Skip lines between paragraphs. Instead of placing the closing and signature lines flush left, type them in the center, even with the address

and date above, as illustrated here. Now doesn't that look professional?

Sincerely,

John Doe

The Block Form

5 Hill Street
Madison, Wisconsin 53700

March 15, 2005

Ms. Helen Jones
President
Jones, Jones & Jones
123 International Lane
Boston, Massachusetts 01234

Dear Ms. Jones:

Ah, business letter format—there are block formats, and indented formats, and modified block formats . . . and who knows what others. To simplify matters, we're demonstrating the block format on this page, one of the two most common formats. For authoritative advice about all the variations, we highly recommend *The Gregg Reference Manual*, 9th ed. (New York: McGraw-Hill, 2001), a great reference tool for workplace communications. There seems to be no consensus about such fine points as whether to skip a line after your return address and before the date: some guidelines suggest that you do; others do not. Let's hope that your business letter succeeds no matter which choice you make!

When you use the block form to write a business letter, all the information is typed flush left, with one-inch margins all around. First provide your own address, then skip a line and provide the date, then skip one more line and provide the inside address of the party to whom the letter is addressed.

If you are using letterhead that already provides your address, do not retype that information; just begin with the date. For formal letters, avoid abbreviations where possible.

Skip another line before the salutation, which should be followed by a colon. Then write the body of your letter as illustrated here, with no indentation at the beginnings of paragraphs. Skip lines between paragraphs.

After writing the body of the letter, type the closing, followed by a comma, leave 3 blank lines, then type your name and title (if applicable), all flush left. Sign the letter in the blank space above your typed name. Now doesn't that look professional?

Sincerely,

John Doe
Administrative Assistant